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NATIONAL CONCERT MANAGERS MEET AT CHICAGO CONVENTION

Hot Fight Over Election of Officers—Old Board Re-elected by Majority of One—An Equity Contract Sought—Members Buy Artists for Next Season—The H. C. of L. in Art

Chicago, Ill., July 14, 1920.—The National Concert Managers' Association held its convention in Chicago at the Edgewater Beach Hotel on Monday and Tuesday, July 12 and 13. This beautiful hotel, situated on Sheridan Road and the lake, was an ideal spot for the convention, as the meeting room was at all times cool and pleasant—the only drawback being the hotel's cuisine, which did not come up to the expectation of some of the delegates. On Monday morning the convention was called to order and from the start the reporter for this paper was impressed with the business methods that ruled. The unfinished business was brushed aside whenever a new motion was made and at more than one time, several discussions were tabled, not to be finished. To make this point clear, one example will be sufficient; viz.: a motion was made whereby a winter convention would take place in New York next December. An amendment to this was made by another delegate, asking for a definite date; nothing more was heard except that the meeting would take place some time around Christmas. It does not seem to be the province of the writer to criticize or even to suggest, but it would have been easy to fix a date and this would have helped many delegates in making arrangements to attend that convention. This example was chosen as the question involved was so trivial that further consideration could have been eliminated. Although many subjects came up, only a few are of vital importance and these will here be reported. Managers and others who would like a more definite report should ask Elizabeth Cueny, secretary of the association, who will have the official report ready about the fifteenth of August.

EQUITY CONTRACT.

The committee appointed to draft the essentials of an equity contract was made up of L. E. Behymer, Mrs. Wilson Greene and Robert Slack. This was without doubt the most important commission of the convention, as if the New York managers agree to accept the contract as drafted, they will have to share the local expenses, besides giving a better percentage to the local manager. It was also recommended that the managers issue this form of contract only to members of the National Concert Managers' Association. This recommendation was fought by many delegates, who wisely thought that all local managers should be protected even though they do not belong to the National Concert Managers' Association, as otherwise it would show a selfish motive for the recommendation. In the equity contract a clause will be inserted covering cancellation of contracts from the standpoint of the local manager as well as that of the booking manager. If a local manager through no fault of his own—such as, for instance, epidemics, war, or similar calamities—should be obliged to cancel a date, he would have to reimburse the booking manager only for money already spent by said manager (expressing of circulars, etc.). On the other hand, if the booking manager should cancel a date, he would be called upon to refund the money already spent by the local manager. L. E. Behymer, the honorary president of the association, made, all through the convention, numerous able and timely remarks—one of which was to the effect that seventy per cent. of the artists do not give managers enough advertising material, adding that the artists should spend much more money in that direction.

Adela Prentiss Hughes, of Cleveland, informed the delegates that the newspapers in that city had doubled their advertising rates. She also stated that on a thirty per cent. basis today it is impossible for a local manager to make money. The astute and popular Cleveland manager illustrated her point cleverly, informing her hearers that when in the past she signed a contract for \$500 she usually came out with as much money as she risked; i. e., a \$500 profit. Now, on a thirty per cent. basis, she must risk \$3,000 to clear \$500. She believed a better percentage—for instance, a sixty-five, thirty-five—would relieve some of the local manager's burden. She further stated that the artists today are twice as expensive as they used to be and that most of the expensive artists were foreigners who take their money back to their own country at the close of the season. For some reason the foreign artists who charge from \$1,200 up are those who draw at the

box office, but they do not, however, draw twice as much today as they used to, though they want twice as much for their services. Mrs. Hughes also stated the position of the New York managers, saying that they were not always responsible for the increase and that they, too, had to pay more, as everything in life had increased considerably in the last two years in rental and overhead. Walter A. Fritschy, of Kansas City, who made several worthy suggestions all through the convention, was an important factor in having the delegates reject the recommendation that a secretary be appointed who should reside in New York to act as a go-between for the National Concert Managers' Association and the National Artists' Managers' Association. Mr. Fritschy stated that he did not need a middle-man to mingle in his business and in this he voiced the opinion of the other delegates. It was then that the equity contract was bought up and it was voted that a committee of three should place same before the National Artists' Managers' Association and be given authority to act on it.

"SOLD!"

At the close of this important morning session a recess of several hours took place, during which the delegates took time to be photographed by various amateurs and were waylaid by various New York managers as well as by one from Chicago, who made their trip worth while, selling many dates and being in their turn "snapped" by the same artillery.

AFTERNOON SESSION.

The afternoon session was of short duration. The atmosphere was heavy and to a newspaper man it seemed



THE NEW YORK PHILHARMONIC CONDUCTORS.

Josef Stransky, whose next season will be his tenth as conductor of the New York Philharmonic Society's orchestra, and Henry Hadley, the American conductor, whose appointment to be Mr. Stransky's associate, was greeted with the liveliest satisfaction in musical circles.

as though a storm was ready to burst, as delegates were noticed in little groups speaking in low voices and two distinct groups were formed which were eyeing one another, each wishing to read the thoughts of the other. Something was in the air and it was made clear as soon as a recess until evening was voted upon and agreed to by the majority. During the recess, among others, Pierre Key was met, who spoke on all topics except the National Concert Managers' Association, though presumably he came to Chicago primarily to get a story for his syndicate. Key, no doubt, was aware that the selection of the officers and directors of the National Concert Managers' Association, which took place in the evening, would be as interesting to watch and to write about as that of two more important ones recently—in Chicago by the Republicans and in San Francisco by the Democrats. Lobbying was the rule all through the recess and up to the opening of the night session, which was scheduled for eight o'clock, but which did not get under way until close to nine.

ELECTION OF OFFICERS.

At the afternoon session, when it was apparent to some officers in the association that a storm was brewing, a committee was appointed to nominate new officers, to which several delegates objected, asking whether the by-laws of the association stated that officers should be nominated by a nominating committee. When this was answered in the negative, a motion was made and carried that the nomination be made in open meeting. This action on the part of some of the officers was clever, as it made the renomination of the old officers a far easier affair than it would have been by committee. The old slate wanted to be re-elected as a unit and Harry Cyphers made the motion which was objected to by Arthur Judson, who

(Continued on page 8)

PADEREWSKI TELLS THE MUSICAL COURIER HE WILL NEVER PLAY AGAIN

Celebrated Pianist Says He is "Through with Music"—Large and Enthusiastic Audience Hears Calvé—30,000 Attend Handel Festival; Choir of 4,000, Orchestra of 250 and Noted Soloists Take Part

London, July 5.—Last Tuesday afternoon I went to a certain hall to hear a new singer who proved to be so immature and dull that I fled after half an hour to Aeolian Hall, where Walter Rummel was giving his second piano recital. With that innate and admirable modesty characteristic of music critics I entered the concert room by the remotest door and sat in the last row of the occupied seats. I found myself seated beside a man who might have made a name for himself as a journalist on the staff of a musical newspaper if he had not occupied his time with piano playing, minuet composing and Polish politics. I began the conversation by addressing him as Dr. Paderewski, which is the title granted him a few days ago by Oxford University. He seemed amused at the sound of it and he shook my hand with energy and a grip that indicated no weakening of his famous muscles. I told him I should very much like to inform the readers of the MUSICAL COURIER when he would be likely to play again in America. It may have been my fancy, but he seemed to have a touch of sadness in his voice when he said: "I am through with music."

I treated the answer as a little joke and assured Dr. Paderewski that the world would not tolerate his silence, but he shook his head and replied: "Yes, yes; I shall never play again." Of course, it is to be hoped that the great artist, who has never looked in better health, will change his mind. But whatever rumors there may be flying about the musical world ought to be laid to rest by the direct and unequivocal statements made to me by Paderewski himself. The actual words were: "I am through with music. I shall never play again."

The last I saw of ex-Premier Ignace Paderewski, D. C. L., Oxon., was when he passed into the artists' room to congratulate Walter Rummel. And methinks young Rummel was worthy of the elder artist's praise.

CALVÉ'S VOICE STILL FRESH:

Calvé drew a very large and wildly enthusiastic audience into Queen's Hall on Friday afternoon. She was unnecessarily helped by Louis Fleury, flutist, and Harold Samuel, pianist—two artists of the first rank who played a great deal of Bach very finely. But it was a song recital audience that Calvé had charmed into the hall. Perhaps the singer was all the better for a few intervals between her songs. When I recall 1887 and the Calvé I then heard for the first time I am amazed to hear the same fresh, beautiful voice, but not surprised that a little rest from time to time is taken.

THIRTY THOUSAND ATTEND HANDEL FESTIVAL.

In the matter of size the huge Handel Festival in the Crystal Palace was easily first. A choir of 4,000, an orchestra of 250, an immense organ, an audience of 30,000—behold a Handel Festival! Such great masses move very slowly. The volume of sound at times is exceeding impressive, almost oppressive, and there is something ominous and threatening in the most reduced pianissimo. But nothing in music palls so soon as epic grandeur. Enough is enough. No part of the three day festival was devoid of interest, and the choral singing was of the best English variety. It was simply and frankly much too much of a very fine thing. This is the first Handel festival for eight years. It usually occurs every three years. Blame the Kaiser for knocking the Handel festival on the head. Sir Frederick Cowan conducted and noted soloists participated.

CLARENCE LUCAS.

Metropolitan May Go to London

Just too late to catch last week's issue, the MUSICAL COURIER received a cable from its London correspondent, dated July 15, as follows: "Rumor current that Metropolitan Opera will play here next spring." Although nothing definite has been arranged as yet, the MUSICAL COURIER learns that it is quite true that tentative negotiations are under way. They were initiated by Otto H. Kahn, chairman of the Metropolitan directors, during his recent visit to London, and will be continued by Edward Ziegler, assistant manager of the Metropolitan, who will leave soon for the English capital. Although it is by no means certain as yet that such a season will take place, if it is arranged the Metropolitan Company will go abroad immediately after the final week in Atlanta, appearing in London during May and perhaps part of June, at Covent Garden, in connection with the regular season there and not in opposition to it.

The Human Hand—Its Supreme Importance in Music

By CLARENCE LUCAS

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VERY little attention is paid to the hand as an instrument. Countless music students every day, in all parts of the world, spend unnumbered hours in training the hand to master the difficulties of all kinds of musical instruments without a thought of the most marvelous instrument of general utility in existence. Scientists and philosophers have speculated and romanced about the hand for thousands of years. Anaxagoras, who was born 500 years before the present era, maintained that the superiority of man over beasts was owing to the hand. Other philosophers and moralists taught that the brain made man the superior and that hands were given man as a reward for being superior. Galen, who flourished about 600 years after Anaxagoras, was of that opinion: "Hands are themselves the organs of the arts: hence music, poetry, metalurgy, manufactures." The Roman teacher of oratory, Quintilian, said that the hand was almost capable of speech: "For other parts of the body assist the speaker, but these, I may say, speak themselves. By them we ask, we promise, we invoke, we dismiss, we threaten, we entreat, we depre-



EIGHT-HANDED LISZT.

Evidently the artist of *La Vie Parisienne*, where this cartoon appeared on April 3, 1886, three months before Liszt's death, realized the importance of the human hand to such a prodigious virtuoso as the great Abbé.

cate, we express fear, joy, grief, our doubts, our assent, our penitence; we show moderation, profusion; we mark number and time."

TECHNICAL SKILL AND THE HAND.

It is not necessary to go back to antiquity for a list of attributes belonging to the human hand. We can see some of the wonders of hand skill every time we go to a piano or violin recital. The technical skill of the great musical performers is the kind of hand work which most interests us at present. Yet, strangely enough, we often forget the hand entirely and give all the praise to the artist for having so much technical skill. Yet Liszt's wonderful technical powers may have been as much due to the kind of hand he had as to the sort of brain he possessed. Rubinstein had a different kind of hand and another sort of musical brain. Rubinstein and Liszt were alike in that they both had hands. The differences were matters of detail. Both of them had what was necessary for playing the piano. The two men were not as unlike each other as a heron and a black bear. The stone gray heron wades into the water on his long, thin legs and seizes the fish in his lengthy bill. The heavy bear will sit motionless for hours on his haunches and thrust out his forepaw and catch a fish with almost incredible speed. What difference does it make to the fish whether he is the prey of the bear or the heron? And what difference does it make to a piano whether the hands which manipulate the keys are long or short, narrow or wide, thin or thick? The various kinds of tone which different players of instruments produce may be the result of the hands, but is most likely to be due to the conception of tone which each player has in his mind. Nevertheless, all kinds of playing must be done by the hands. We are not concerned with mechanical contrivances at present. We are now considering the hand and its scope.

Has modern science yet explained the means by which the hand is directed by the brain to do such extraordinary feats of speed, accuracy, power, delicacy and endurance on the keyboards and fingerboards of musical instruments? A century and a half ago or so Voltaire asserted that Newton, with all his science, did not know how his arm moved.

Of late years there has been considerable study of the shapes and lines and markings of hands in attempts to read character and tell fortunes. But the science, or art, or humbug—whatever it is—of palmistry has no bearing on the subject we are now considering.

Probably the most eminent book yet written on the mechanism and vital endowments of the hand is the work of Sir Charles Bell which was published by William Pickering, London, 1837. That great volume of nearly 400 pages cannot be compressed into this little column of a musical newspaper. Bell, who was professor of surgery in the University of Edinburgh and especially eminent in nervous disorders, traces the human hand back to the remotest antiquity when the long extinct monsters of the early ages splashed and waddled in marshes and strode

across the plain. "There is extreme grandeur," says he, "in reflecting that what was finally accomplished in man was begun in times incalculably remote and antecedent to the great revolutions which the earth's surface has undergone. Nor are these conclusions too vast to be drawn from the examination of a part so small as the bones of the hand; since we have shown that the same system of parts which constitutes the perfection of that instrument adapted to our condition had its type in the members of those vast animals which inhabited the bays and inland lakes of a former world." In another part of the book he says: "These (hand) bones, so truly admirable in man, we recognize in the fin of the whale, in the paddle of the turtle, and in the wing of the bird. We see the same bones, perfectly suited to their purpose, in the paw of the lion or the bear, and equally fitted for motion in the hoof of the horse, or in the foot of the camel, or adjusted for climbing or digging in the long clawed feet of the sloth or bear."

THE HAND'S CONSTRUCTION.

In the human hand, the carpus, or wrist, bones are eight in number. The bones which extend from the carpus to the fingers, making the palm of the hand, are called the metacarpal bones. The bones of the fingers extend from the metacarpal bones. The thumb has no metacarpal bone but is attached directly to the carpus. In the hand, therefore, there are twenty-nine bones. The hand, or paw, of the chimpanzee differs from a man's hand in the shortness and insignificance of the thumb. Albinus called the thumb, manus parva, majori adjutrix—lesser hand, greater's assistant. If the human thumb was made shorter and weaker the power and usefulness of the hand would be most seriously impaired. The greatest pianist in the world would be rendered almost helpless.

The muscles consist of fibers which are parallel to each other. Each muscle is said to contain more than a million fibers combined into a rope or tendon, and attached to the same movable part. In the arm and hand there are more than fifty muscles, containing in all more than fifty million fibers. Is the hand beginning to appear as a marvelous instrument?

In the palm of the hand, between the metacarpal bones, lie the small muscles known to anatomists as lumbricales and interossei. They expand the fingers in every direction with speed and delicacy. The muscles which move the ends of the fingers have been given a musical name—fiduciales—because they are of especial service to a musical executant. The delicate muscles, bones, blood vessels, nerves of the hand are protected by cushions beneath the skin.

The arteries which convey the blood to all parts of the body are very numerous and complicated in the human hand. Perhaps the failure of some students of the piano and the violin is due more to a sluggish or feeble supply of blood to the hand than to any other cause. Every movement causes the destruction of a certain amount of tissue which must be carried off and renewed by the blood as fast as it is destroyed. If the destruction is faster than the restoration, pain is the result. It stands to reason, therefore, that no great speed of execution can be acquired by the hand which cannot get enough blood to overcome and avoid fatigue. A hard hand with large bones is often deficient in blood circulation, however strong and sensitive it may be in work that does not require speed.

THE HAND'S KEEN SENSE OF TOUCH.

The human hand has one sense which is superior to same sense in the lower animals. In the eagle and the hawk, the gazelle, the cat, the perfection of the eye is wonderful. The dog, wolf, hyena, have an inconceivably acute sense of smell. Many of the inferior animals have a fineness of hearing to which the human ear cannot pretend. But Sir Charles Bell asserts that the human hand has a keener sense of touch than the paw of any animal has.

The most delicate sense of touch is in the skin. Surgeons well know that in an operation the patient suffers nearly all his pain while the skin is being cut. The deep wound is not painful because it is deep, but because the surface has been cut. When the bones or joints or any of the membranes and ligaments which cover them are exposed, "they may be cut, pricked, or even burned, without the patient suffering the slightest pain."

The cuticle, which is not made by a hardening of the true skin, but is found perfect in the new-born infant and is thickest on the hands and feet, is the organ of touch of the hand. The finger tips are especially sensitive. In fact, it was pointed out many years ago that even the delicate tip of the tongue could not feel the pulse at the wrist, which the finger tips easily record. But that portion of the brain in which our consciousness lies is "as insensible as the leather of our shoe," says Bell. A part of the brain may be cut off without interrupting the patient in the sentence he is uttering. Needless to say, he would be in agony while a portion of his hand was being cut away.

FUNCTIONING OF THE HAND.

The nerves of the hand are also sensible to heat and cold. But the bones, ligaments, muscles, nerves of the hand would be of no service to the musician, the craftsman or the common laborer if there was no system of communication between the directing brain and the performing hand. When we lift a finger to strike a piano key we first of all think of the act and then send a message through the appropriate nerve for the necessary muscles to move the bony framework in the desired direction. This co-ordination of the will and muscles is quicker acting in some brains and hands than in others. Those musical executants who acquire enormous technical

skill must have an extremely rapid response to the brain's message. In the language of Herbert Spencer, this speed is regulated "by the physiological limit implied by what astronomers and others call the personal equation. Between the instant when a certain thing is seen and the making of a mark or signal, there is an interval which is greater in one person than in another, the cause being that the speed of the nervous discharge varies."

The most perfect hand in the world, nevertheless, will not make a truly great violinist or pianist without musical intelligence and personal magnetism. And the greatest musical genius could never become a Liszt or Vieuxtemps with a hand that was deficient in bone or lacking in muscle, or a nervous system that was slow to respond to the brain's commands. No amount of training and work will make a Liszt, unless musical genius, personal magnetism, extraordinary hands, phenomenal co-ordination of will and muscles are given by Nature to the boy who is destined to equal the still unrivalled Liszt. Wagner had greater musical genius, but he never could have acquired a great piano technic. The bent of his genius in music and literature led him away from the practice room. Liszt's actual skill as an executant may have been equalled or surpassed. But what pianist ever had the musical genius of Liszt? Chopin must rank as a composer rather than as a pianist, yet the kind of music he wrote demanded a new training of the hand. The hand that was trained to Hummel and Moscheles was not the hand for Chopin. Here we have an original composer of undoubted genius whose music was directly influenced in technical structure by the peculiar skill and limitations of the composer's hand.

HANDS AND OTHER HANDS.

The hand is so supremely important that it is often used as a word to represent the man. When a sea captain orders "all hands on deck," it is understood that the men who own the hands come with them, and surely no young man ever asked for a maiden's hand in marriage with-



A CHILD PRODIGY OF THE VIOLIN.

There is nothing esthetic about the pudgy hands of little Sammy Kramar, seven years old, but they can do extraordinary things to a violin.

out meaning the entire un mutilated girl. He might as reasonably ask for her neck or foot if the hand was not, by universal consent, considered the most remarkably capable instrument in the service of the human race. Byron used this instrument to designate the builders when he wrote:

There is a temple in ruin stands,
Fashion'd by long forgotten hands.

We could fill another column with quotations from the poets if we thought the quotations would interest our readers. We will end, however, with a line of Tennyson's:

But O! for the touch of a vanish'd hand

No doubt this line comes frequently into the head of us who are old enough to remember some of the great pianists who once filled the earth with their renown. We may have been less critical years ago and thought the touch of those departed artists more marvelous than it would seem today. The touch of the hand of Time has made us dull, perhaps.

Campanini Buried at Parma

The body of the late Cleofonte Campanini reached his home city, Parma, Italy, on April 29, and on the following day there was an elaborate funeral such as Parma has rarely seen. The body was borne through the streets followed by a long procession which was headed by Mme. Campanini, her sister Luisa Tetrizzini, his nephew Italo Campanini and the latter's wife, after whom came numerous officials of city and country, representatives of every branch of the lyric profession, school children, delegations from all the musical societies of Parma, Salsomaggiore and Borgo San Donnino, press representatives, civic societies, personal friends and innumerable citizens. The streets through which the cortege passed were lined with bareheaded crowds. The final benediction of the body was pronounced in the church of the Steccata and then the procession proceeded to the cemetery without the city walls, final honors being tendered at the Barriera Farini, where the procession passed out of the city, in the form of addresses by the Royal Commissioner, Senator Mariotti and the Honorable Berenini.

THE DUTIES OF THE SINGING TEACHER

By Lazar S. Samoiloff

Here are some of the duties of the singing teacher:

(a.) To find out whether there are real possibilities in the prospective pupil.

(b.) To make the pupil feel confident that the teacher possesses the knowledge and ability to bring out and develop every bit of talent the pupil may possess.

(c.) To show clearly that it is not for the money recompense, but for the love of the art of singing and the ability of the pupil, that the teacher is interested in the student. In order to do this, the teacher must be sincere in his work and possess a great deal of magnetism, besides knowledge and experience.

Love is the foundation of teaching everything, even singing. What you can do with a pupil by showing him that you are humanly interested in him and everything connected with his welfare, you could never accomplish by merely being precise and pedantic, even if you are the greatest of teachers.

Work and play must always be connected to keep the interest and ambition from lagging. No pupil should walk out of the studio after his lesson with tears in his eyes, feeling dissatisfied and unhappy. Even if things have not gone well, do not discourage him, but rather fill him with the determination to do better. He must look forward to the next lesson as a pleasure, not as a punishment.

The quality of the voice is expressive of the character of the singer. Of course, the quality of the voice will be greatly improved by proper voice placement, but it is essentially influenced by the character and mood of the singer. You cannot expect a singer to produce beautiful tones when he is feeling aggravated, harassed, discouraged.

It is, therefore, important to study the character of each pupil, to know how to approach each one individually. Some pupils you aggravate by telling them that they do not sing correctly, or that they are flat; you will gain nothing by telling them these truths. If you will start by saying, "You sing beautifully, but the tone was a little low" (even if it were a half tone flat), you will be more likely to attain your purpose.

Do not try to keep your dignity as a teacher by a velvet jacket, wonderful furniture in your studio, a colored girl at the door, and by wearing a silk hat and spats. Maintain your dignity by proving that you are really in possession of the truth about Voice Culture.

If there be a fault in a voice, locate it quickly, and go after it so that in a few minutes the pupil can see and hear the difference. Relaxation of the body and mouth, especially, will cause a tremendous change in just a few minutes. In this way you gain the confidence of the student at once.

To come as near as possible in contact with the pupil spiritually will help immensely in bringing out the finer qualities of the voice and artistic abilities.

Give the student freedom to express his thoughts and opinions. Do not stilt his expression by continually making him conscious of the fact that you are the professor and he merely a student. It frequently happens that the pupil is more talented and brilliant musically than the teacher, who may be a master of the technic of his art. In these cases it is decidedly unfair to keep the pupil under the domination of the teacher's more limited talent. Give the young talent scope for their ideas; they may be worth more than many of the teacher's!

You would not think much of a physician who did not read the newest literature about medicine. The same applies to the singing teacher who does not keep up with musical events of the day by keeping in touch with artists and by attending most of the interesting concerts and operas. Discussing these with your pupils will inspire and encourage them.

Then if you can have your pupils sing for great artists, it will be a great source of inspiration to them. If any really great artist hears your pupil and honestly (not just for friendship's sake) compliments him on possessing exceptional qualities, it will mean more to the pupil than any praise from the teacher. And also, it will set at rest the doubt which lurks in every pupil's heart, that perhaps it is only the money that causes the teacher to encourage him.

Go to the opera with students, and point out to them the great difficulties the artists have to overcome before they receive the enthusiastic applause of the audience (not of the clique only).

Students are the most severe critics, and after two months' study consider themselves better than many artists of the opera. One of them went so far as to say that she did not want to see Farrar play often for fear of losing her own personality (which, incidentally, I should have been happy to have her lose). But all these things are necessary to develop their knowledge and bring out their best points.

Even if the pupil is a wonder, the proper presentation of him to the public requires a great deal of consideration, and it is the teacher's duty to see that he starts his career in a way that offers the most opportunities for a brilliant future. Of course, concert managers are supposed to do this, but without the guidance of the teacher the pupil is left like a baby without parents. So many unforeseen problems confront the young artist that it is at this time that he needs the help and advice of the teacher more than ever. And it is for this reason that the teacher should be with the pupil at all early appearances to protect and encourage him.

It is just as much the teacher's duty to discourage mediocre talent as to encourage those really talented. How many sad and unhappy lives there are, simply because too high hopes were based on a little bit of talent, or perhaps no real talent at all!

prano; Rosemarie Campbell, contralto; Homer Gurress, tenor, and Richard Earl Parks, bass, assisted by members of the Commonwealth chorus.

160 Concerts for Philharmonic

The New York Philharmonic Orchestra's Coast to Coast tour during the spring of 1921 will bring the orchestra's total number of concerts for the coming season in the neighborhood of 160. In view of this unusually heavy schedule the society's board of directors decided

to secure the services of an associate conductor to act in co-operation with Mr. Stransky. At a recent meeting, Henry Hadley, the American composer-conductor, was chosen for this position. Although Mr. Hadley is especially well known as one of America's foremost composers, he has at different times in his career conducted most of the leading orchestras in this country, and was for several years the regular leader of the San Francisco Orchestra.

Patton to Sing Operatic Arias at Stadium

An announcement of interest to music circles is that Fred Patton, the bass-baritone, who has become a well known figure in oratorio and concert, will be heard in New York for the first time in operatic arias with orchestral accompaniment at the Lewisohn Stadium on Tuesday, July 27. Mr. Patton's offerings at this time will be "Fu Dio che disse," from "L'Ebreo," by Apolloni, and the "Vulcan" song from Gounod's "Philemon and Baucis."

Effa Ellis Perfield to Talk in Portland

On Tuesday afternoon, July 27, at 2 o'clock, Effa Ellis Perfield will give a chalk talk and lesson on musical pedagogy at the Lafayette Hotel, Portland, Me. Teachers are invited to hear this lecture. Mrs. Perfield will begin her August summer school session the week after the talk at Lake Sebago, Me.

INCREASED INTEREST SHOWN IN ST. LOUIS MUNICIPAL OPERA

Large Audiences Enjoy Performances—"The Waltz Dream" Effectively Staged

St. Louis, Mo., June 27, 1920.—Under most distressing weather conditions the Municipal Opera Company struggled bravely to present Oscar Straus' "The Waltz Dream." The singers' efforts to make themselves heard in the heavy moisture laden atmosphere was too apparent to be enjoyable and the after effects of the strain were plainly apparent in the voices of several of the principals on the following night. In the duet, "A Husband's Love," Lillian Crossman managed to penetrate the heavy air and was well supported by the contralto, Mildred Rogers. The week's selection proved not an especially happy one. Much of the score borders on grand opera and seemed a little beyond the capabilities of a light opera cast.

In the second act Raymond Crane, the comedian, with Eva Odlovotti, won a double encore after their number.

Stage Director Charles Sinclair faced quite a problem when he undertook to transform an indoor comic opera into the spectacular presentation which he gave in the outdoor setting. He created many striking and effective stage pictures and most happy lighting effects. The costuming of the opera was much more beautiful than the two preceding ones, "Firefly" and "Robin Hood."

Interest in the municipal operatic enterprise is steadily increasing, and large audiences were in evidence the latter part of the week. On Thursday night the membership committee of the St. Louis Chamber of Commerce attended. They had as guests the members who have secured many new members during the past year. The St. Louis Advertising Club, Women's Advertising Club, Junior Advertising Club and the St. Louis Salesmanship Association also attended on Thursday night. On Friday night the Junior Chamber of Commerce occupied an entire block of seats in the center section, and on Saturday night the Rotary Club attended. Z. W. B.

(See later St. Louis news on page 34.)

Leps Work Scores at Metropolitan Hearing

In connection with the Americanization exercises held at the Stadium, New York, on July 5, a patriotic fantasy on American melodies was composed by Wassili Leps. When asked about the work Mr. Leps very modestly declined to talk, beyond stating that a great share in the success of the work belonged to Carlo Edwards, of the Metropolitan Opera Company. Having composed the work on ten days' notice, Mr. Leps was unable to find anyone to make the proper copies for the orchestra. For four days Mr. Edwards worked on the parts until far into the night. The success of the work must have brought great pleasure, not only to the heart of the composer, but to the faithful copyist as well. Mr. Leps conducted the work at the Stadium hearing, the soloists being Ethel M. Peters, so-

"Ernesto BERÚMEN is NEW to CHICAGO, and with his DEBUT at Kimball Hall we had the PRIVILEGE of MEETING another VERY INTERESTING piano PERSONALITY. The young ARTIST is a VIRTUOSO, a FULLFLEDGED artist-PIANIST, familiar with all the mechanical tricks and EMINENTLY SURE of TECHNIQUE and his own POWERS. In my opinion, BERÚMEN ranks among the most SUPERIOR, the most GIFTED pianists of the YOUNGER GENERATION, and he is a lot BETTER than some of the 'OLD GUARD.'"

—Herman Devries, in Chicago Evening American.



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TENOR

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DUO-ART ROLLS

NATIONAL CONCERT MANAGERS' ASSOCIATION HOLDS CONVENTION

(Continued from page 5.)

offered an amendment whereby each officer should be voted upon in turn. Cyphers won the rejection of the amendment by the small majority of one vote. From then on, it was foreseen that the old slate would win, yet Mr. Cyphers had to use great political skill to keep his forces together. Amendment after amendment was proposed; delegates were confused by Mr. Cyphers' maneuvers. He had his mount under control and was jockeying for position; he knew that he had a slight advantage over Judson and he wanted to keep that advantage to the end and the only apparent way he could win his point was to swing at least one vote, which he did cleverly when one of his motions was seconded by Walter A. Fritschy, who was the choice for president of the opposing faction. When Fritschy arose and stood next to Cyphers even the members of the old guard could not refrain from plainly showing their amazement and contentment, while Judson and his contingent, taken by surprise, were as quick to show their dismay. The election ensued and by a majority of one vote the old slate was re-elected.

OBJECTION TO BRADFORD MILLS.

Bradford Mills, who was re-elected president of the National Concert Managers' Association, was objected to by various delegates for different reasons, several of which were based only on reports and others on facts, the most logical and comprehensive being that Mr. Mills, a local manager in Toledo, lives now most of the time in New York City besides being a manager of artists, and for that reason especially, his name was objected to and that of Walter A. Fritschy suggested in closed chambers by members of the opposition. Arthur Judson, who has just resigned from the National Musical Managers' Association, was approached by members of the delegation as to his willingness to have his name mentioned as a candidate for the presidency. He declined, stating that, like Bradford Mills, his occupations were so varied as to eliminate him from the contest, thus showing conclusively that there was nothing personal in his stand. For reasons best known to Mr. Judson and to others well acquainted with the situation, the Philadelphian said very little that could have disrupted the association and by so doing strengthened his position. As to Mr. Cyphers, he is no doubt one of the best politicians in the musical game. Were not Cyphers manager of the Detroit Symphony Orchestra, he could be a fine corporation lawyer, as he conclusively demonstrated his ability as a leader both in the night open session and in the quiet of the afternoon.

The evening session came to a close after the proposal of several unimportant matters, many of which were not voted upon, showing the laxity of some of the officers in tabling motions. One of these was to the effect that a banquet be given to the delegates to which managers of artists and representatives of the musical press would be invited. A nice way to spend some of the seven hundred odd dollars in the treasury, said one of the delegates, but Howard E. Potter, treasurer, objected vehemently to this, stating that an evening spent at Ravinia, listening to "Pagliacci" after a good dinner at the Park would be

more enjoyable than a poor dinner at seven dollars per plate at the Edgewater Beach Hotel. The session closed without anyone knowing where they would dine the following evening, but this was of little interest after the election, the main and vital topic of the convention.

TUESDAY MORNING'S SESSION.

Several times during the convention delegates had offered resolutions whereby the secretary should be compensated at least nominally for services and on each occasion, for reasons easy to understand after what took place the preceding night, the motion was tabled and this time after time. The slate being re-elected, one of the delegates took up the question of remuneration for the secretary and it was unanimously agreed that Elizabeth Cuency should be paid \$50 per month. Later it was voted upon that the salary should be \$500 a year, many members expressing the opinion that the association will grow during the ensuing year so that a better salary may be paid



THE EDGEWATER BEACH HOTEL,
Where the N. C. M. A. convention was held.

the secretary. The morning session brought out some happy suggestions from various delegates, and as fortunately this year grievances of members have been relegated to a grievance committee, before whom the complaints of members were placed in closed session, what took place there will remain a closed book as far as this report is concerned. To close the meeting happily and probably in lieu of the banquet to which reference has already been made, an informal luncheon was served to the delegates, artists' managers, press representatives and others in the public dining room of the hotel. No speeches marred an enjoyable hour, and the out-of-town delegates took opportunity to sight-see, and in the evening many braved a downpour to journey to Ravinia.

NOTES ABOUT THE CONVENTION.

As published in the MUSICAL COURIER last week, the National Concert Managers' Association re-elected L. E. Behymer honorary president; Bradford Mills, president; Howard Potter, treasurer; Katie Wilson Green, vice-president; Elizabeth Cuency, secretary, and for directors, W. A. Fritschy, Robert Boice Carson, Lawrence Evans, May Beege, Albert M. Steinert, Louis H. Bourdon, Adella Prentiss Hughes, Mai Davis Smith, James E. De Voe, Lois Steers, Edmund A. Stein and Selby Oppenheimer, the two latter replacing H. B. Loeb and L. E. Behymer. It was stated that

Mr. Loeb was no longer a local manager, being engaged in operatic enterprises.

In reading over the constitution and by-laws of the National Concert Managers' Association one notices in Article 11, under the heading of "Meetings," the following: "Twenty-five members of the whole membership of the association shall constitute a quorum." Unless proxies were on hand, if any delegates should object to the election, a loophole exists, as with twenty-one members voting, no quorum was present, the election resulting in a vote of eleven to ten.

WHO WAS THERE.

Those present were Bradford Mills, re-elected president by a scant majority of one, who seemed very much relieved after the election; Elizabeth Cuency, secretary, made herself popular with all delegates and others by her cordiality and savoir faire; James E. De Voe, of Detroit, who could not resist the temptation of making big money in the automobile field, remains in the managerial field only as a side line, according to the remark he made to ye scribe; F. B. Walker, of Detroit, who will this year present artists in other cities, as an officer of the Central Concert Company; T. Arthur Smith, of Washington, D. C., who wore the smile that won't come off and made many friends at the convention; Mrs. Edna B. Saunders, of Houston, Tex., who seemed to enjoy hugely the proceedings; Catharine Bammann, of New York, who sold some of her talent to various delegates; Mrs. L. E. Behymer, the gracious wife of the distinguished busy "Bee"; William A. Albaugh, of Baltimore, Md., who, like the owl, looked wise and took it all in; Adolph Schmid, of New York, always congenial and pleasant, was seen fraternizing with all the delegates; Raoul Biais and his mustache were much in evidence and agreeably so; Mrs. W. F. Cushing, of Fargo, N. Dak., a booster for the musical papers, had some witty remarks to make; Hugh R. Newsum, of New York, who boasts of having one of the greatest of living harpists, hobnobbed with everybody; Roland R. Witte, of Kansas City, Mo., who lived up to his name; R. E. Morningstar, of Chicago, at one time manager of the Cincinnati Orchestra, a champion roller skater and now engaged in various ventures, was another one who lived up to his name; T. G. Hogan, of Detroit, shared with Walker the honor of representing the Central Concert Company and made himself popular. Ralph J. MacFadyen, of New York, told several delegates on the Q. T. that he had in his possession a signed contract from the world's greatest dramatic soprano for the season 1921-22; Merle Armitage, of Toledo, Ohio, who breathed heavily until the result of the election was known, is associated with Bradford Mills; Robert Slack, of Denver, accompanied by his pretty daughter, who will some day rival Lada, Duncan and St. Denis as a star ballerine, made many friends for themselves; Jacob R. Proebstel, of New York, who looked sad and reserved; Howard E. Potter, treasurer of the association, was the star of the convention. Even though he said little at the meetings, what he had to say was to the point, and his joviality and hospitality made everybody feel completely at home. A mighty fine chap, friend Howard! Harriet Bacon MacDonald, of Dallas, Tex., and elsewhere, one of the leaders of the minority faction, was not afraid to speak her mind, even though some of her remarks were promptly "sat on"; Oliver O. Young, of Portland, Ore., of the Ellison-White Bureau, was conspicuous; Louis L. Seidman, of Chicago, and his boutonniere were also to be perceived; Alma Cuency, the gentle sister of Elizabeth, was on hand;



SNAPSHOTS FROM THE SEMI-ANNUAL CONVENTION OF THE NATIONAL CONCERT MANAGERS' ASSOCIATION.

Top row (left to right) Action picture: Raoul Biais selling Kathryn Lee to T. Arthur Smith. (Yes?) Fortune Gello thinking of next season's profits. Harry Culbertson. W. A. Fritschy, of Kansas City, expressing his opinion of certain New York managers. In the background, left to right, Robert Slack, of Denver; Bradford Mills, of Toledo (re-elected president of the N. C. M. A.); and W. A. Albaugh, of Baltimore, who do not seem to share Mr. Fritschy's sentiments. Bottom row (left to right) Members debating as to the line-up for the photographer—Treasurer Howard Potter examining the interior of the cashbox—or not. How the members finally lined up to be shot.

Mrs. George S. Richards, of Duluth, Minn., a very intelligent delegate, who was frank enough to admit that Mr. Cyphers' various amendments were not quite clear to her; Harry Cyphers, of Detroit, the Bryan of the convention, "bossed" it beautifully; Mai Davis Smith, the cultured Buffalo manager, was among the quiet delegates; Arthur Judson, the Hiram Johnson of the convention, took his defeat keenly but refused to bolt the party; Margaret Rice, of Milwaukee, a radical delegate, kept cool reading about the third party; Mrs. Harry Cyphers escorted her forceful husband and seemed pleased with his triumph; George F. Ogden, of Des Moines, looked younger than several years ago and enjoyed his stay hugely; A. M. Fayram, also of Des Moines, likewise; Paul M. Kempf, of New York, Florence French and Jeannette Cox, of Chicago, were other reporters present at the convention; L. E. Behymer, honorary president, who is known the world over as "Bee," was often called upon to express his views whenever an ambiguous statement had been made by a delegate; Mrs. Wilson Greene, of Washington, made only casual remarks, winning the full approval of the delegation; Fortune Gallo, of New York, the man of the hour, a wizard in the operatic field and who no doubt will be equally successful as a manager of artists, sold his attractions to nearly every delegate. Fortunate, indeed, Adella Prentiss Hughes, of Cleveland, the Mrs. Pankhurst of the convention, made a "hit" with everyone and looked happy and contented after a very successful season; Lois Steers, of Portland, Ore., known from coast to coast, or maybe from pole to pole, knows what she wants and nearly always gets it; she is not a woman of words but of actions, but when she talks she says a "mouthful"; Charles G. Strakosch, of New York, who represents the Scotti interests, was generous in passing around the cigars, which were good and for which thanks are herewith expressed; Marion Andrews, the popular Milwaukee manager and representative of the MUSICAL COURIER in that locality, was an attentive listener; W. A. Fritschy, the McAdoo of the convention, had a great deal to say and his resolutions or amendments to resolutions were well received. He is a man of action and displayed great acumen, especially at the election meeting; Mrs. J. E. De Voe, of Detroit, now looking the picture of health and contentment, watched over the welfare of her husband, and Marc Logan was there.

The convention adjourned as happily as it began, and considering the acute conditions which at one time existed, the delegates may well be pleased with what they have achieved. Chicago is proud to have harbored in its midst such an intelligent delegation of managers, who will return here next year for their next summer convention, which, it is hoped, will be as well, if not better, attended than the one just closed.

RENE DEVRIES.

Jessie Pamplin to Open Globe Concerts

Jessie Pamplin will be the first artist to appear at the open air Globe concerts at the Stuyvesant House Settlement in New York City on July 26. The mezzo-soprano was the soloist at the opening of the Sewanhaka-Corinthian Yacht Club at Oyster Bay on June 1, an honor which was bestowed on her last year also.

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Final Week of Boston Symphony "Pop" Concerts Attracted Huge Throngs

Succession of Triumphs for Conductor Jacchia and Orchestra—Tandler and Sand Works Favorably Received—Fall "Pops" Season to Begin Labor Day—Jacchia to Conduct Outdoor Performance of "Aida"—Conductor Monteux and Manager Brennan Back from Europe—Orchestra Will Be Up to Old Standard, Their Promise

Boston, Mass., July 11, 1920.—The closing week of the Boston Symphony "Pop" Concerts maintained the extraordinary interest and enthusiasm which have characterized the concerts throughout this season—easily the most brilliant and successful in the thirty-five years' history of this popular institution. There were but two "special" nights: "Operatic" on Wednesday, for which Mr. Jacchia had arranged an interesting program of familiar numbers from French, Italian, German and Russian operas; and "Russian Night" on Friday, the program comprising folk music and pieces by Tchaikowsky, Rimsky-Korsakoff, Rubinstein, Glazounoff and Cui.

One of the outstanding features of the week was the performance Thursday evening of two novel compositions: Tandler's tuneful and imaginative "California Sketches," and a spirited and expertly written march, "Peace Forever," by Mr. Sand, the admirable solo clarinet of the Boston Symphony Orchestra. The Los Angeles conductor's pictorial music and the Sand march were received with tremendous enthusiasm, and Mr. Tandler, who was in the audience, had to bow his acknowledgments repeatedly. It is only fair to add that both composers were fortunate in Mr. Jacchia as their interpreter. It is mainly to the zestful leadership of this brilliant Italian that the immense success of this season's concerts may be attributed.



ADOLF TANDLER,

Conductor of the Los Angeles Symphony Orchestra, whose "California Sketches" were played at the Boston Symphony "Pop" concert of July 8, Agide Jacchia conducting. The work met with the instantaneous approval of the audience and Mr. Tandler, who was in the audience, was called out four times to acknowledge the enthusiastic applause. The sketches will be repeated in the fall on one of the early programs.

and local music lovers are to be congratulated that Agide Jacchia has been retained as conductor for the fall season, which begins Labor Day, and will continue until the opening of the regular symphony season in October.

MONTEUX AND BRENNAN BACK FROM EUROPE.

Pierre Monteux, conductor, and William H. Brennan, genial and efficient manager of the Boston Symphony Orchestra, returned from Europe last week on the Imperator and arrived in Boston Tuesday. Their guest—presumably for music and musicians—was successful, although no details will be given to the press for some weeks. The MUSICAL COURIER representative was informed, however, that the reorganization of the celebrated band is completed and that the glorious traditions of the orchestra will be maintained, if not surpassed. Of possibly greater import in this critical epoch of the orchestra's history is the fact that but four seats remain unsold for the Friday afternoon concerts, and that a brisk sale is reported for the Saturday evening series and for the concerts "away from home."

One of the most pleasant features of the trip took place when Messrs. Monteux and Brennan attended a performance of "Marouf," conducted by its composer, Henri Rabaud, who made many friends and admirers during his term as leader of the Boston Symphony Orchestra two seasons ago.

MRS. HALL McALLISTER'S MUSICALES.

The annual series of North Shore Musicales will be given this summer, as heretofore, under the able direction of Mrs. Hall McAllister, the noted vocal instructor and coach. The concerts will take place on Friday afternoons at 4 o'clock at the residences of Mrs. Amory Eliot (Manchester, July 16), Mrs. William H. Coolidge (Manchester, July 30), and Mrs. Bayard Warren (Pride's Crossing, August 13).

Louise Ford, soprano, and Rafael Diaz, tenor, of the Metropolitan Opera House, will divide the first concert in a program of Spanish, Russian and English songs, besides several operatic duets. Among the artists already engaged for the remaining concerts are Ruano Bogislav, mezzo-soprano; Germaine Cossini, contralto; George Smith, the young pianist, who excited the admira-

tion of local critics last season, and Rudolph Polk, violinist, who has won praise in Boston, New York and other cities.

JACCHIA TO CONDUCT MAMMOTH PERFORMANCE OF "AIDA."

The numerous local following won by Agide Jacchia in his three years as highly successful conductor of the Pop concerts will be interested to learn that he has been selected to conduct the spectacular production of "Aida" at Braves Field on Wednesday, September 1. The performance is planned as part of the Pilgrim Tercentennial Celebration and will be given on a gigantic scale.

GEORGE FERGUSSON HAS LARGE SUMMER CLASS.

The Fergusson Vocal School, a summer session of the New England Conservatory of Music, opened on Thursday, July 1, at Northport, Me., under the direction of George Fergusson. The enrolment is reported as unusually large.

J. C.

—THE CLEVELAND PRESS—

JUNE 30, 1920

MERCURY AND MUSIC

By Wilson G. Smith

WHEN caloric and humidity, rampant twins of summer solstice, rule the meteorological roost despite the prognosticatory efforts of the weatherman, the urge and lure of music sink to an almost lethal status.

It is a mighty difficult thing to transport one's self to Olympian heights of artistic enjoyment with one's pores exuding sweat and liquid pearls dropping from one's proboscis. It's a strenuous matter, but it can be done when the artistic provocation is sufficient. As per example:

With the artistic attraction offering 100 per cent receptive value and the thermometer registering 80 one has an appreciable 20 per cent margin for enjoyment and forgetfulness of one's discomfort.

Such, then, were the conditions prevailing at a recital given at Engineers Hall Tuesday night by Jules Falk, violinist, and Malvina Ehrlich, pianiste.

Second Appearance

This was the second appearance of Falk this season, which speaks well for his popularity with concert promoters. The first concert conflicted with other of my critical appointments so I did not hear him, which fact I regret, so favorably did his playing impress me Tuesday night.

Falk is a player of superior artistic resources—a smooth technic, agreeable tone, an appreciation of refined nuance, and a suave and self-contained style of delivery.

A Handel sonata was played with Miss Ehrlich at the piano in fine archaic style—without any effort to unduly emotionalize or modernize it. Falk has my special consideration for placing upon his program (and playing it in fine style) a violin concerto by Cecil Burrell, a young American composer from whom much may be expected as a representative composer.

Miss Ehrlich was heard in a set of brilliant "Chaconne" variations of Handel, a Dohnanyi "Rhapsodie" and Schumann's iridescent "Papillons."

All were played with excellent interpretative understanding, a facile technic and a...

CLEVELAND PLAIN DEALER
WEDNESDAY, JUNE 30, 1920

The genuineness of the response accorded Mr. Falk was attested by the repeated ovations which followed each number. The large audience forgot that the evening was warm, so completely was it under the spell of the musician's genius.

JULES FALK

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Management
Wolfsohn Musical
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New York City

INDIANAPOLIS GREETSCOTTI OPERA WITH HUGE OVATION

Orville Harrold, Who Began His Career in This City, the Particular Star—Fine Performance the Climax to the Season—Next Year's Artist Series—New Periodical—Indiana College of Music and Fine Arts Recitals—Athenaeum Male Chorus Concert—High Schools Furnish Fine Commencement Music—Notes

Indianapolis, Ind., June 28, 1920.—One of the most delightful treats ever afforded an Indianapolis audience was the four performances of the Scotti Grand Opera Company, May 27, 28 and 29, at the Murat Theater, which made a most fitting climax to the musical season. It was the greatest season of opera ever presented in Indianapolis and much praise is due the Ona B. Talbot Fine Arts Association for its success.

Associated with Antonio Scotti, director general of the company, were Florence Easton, Marie Sundelius, Francesca Peralta, Jeanne Gordon, Mary Kent, Ruth Miller, Morgan Kingston, Millo Picco, Louis D'Angelo, Mario Chamlee, Mario Laurenti, Paolo Ananian, Giordano Paltrinieri, Giovanni Martini, Greek Evans, and, to Indianapolis the most important member of the cast, Orville Harrold. For Orville Harrold took his first music lessons of Alexander Ernestinoff. Harrold has appeared in concert in Indianapolis many times, but this was his first appearance since his grand opera fame, and no person in the vast audiences of Thursday night, when Harrold appeared in the role of Rodolfo in "La Bohème," and again on Saturday afternoon, when he sang the role of Edgardo in "Lucia," enjoyed the performances more or had a bigger part in the ovation which greeted the tenor than his old teacher, Mr. Ernestinoff.

"La Tosca" was presented Friday evening, and Saturday afternoon there was a double bill, which included the Chinese opera in one act, "L'Oracolo," with Scotti as Chim-Fang, Sundelius as Ah-Yoe, and Mario Chamlee as San-Luy, and "Lucia de Lammermoor," in which Evelyn Scotney sang the title role. "Il Trovatore" was the bill for Saturday night, the closing performance.

All of the members in the cast of "La Bohème" were finally included in the huge demonstration which was started for Orville Harrold on the opening night of the season. Even Scotti himself was dragged to the stage to share in the triumph which followed a performance which set a standard of achievement that will be hard to surpass. Harrold was in magnificent voice and a furor of applause, lasting several minutes, followed his love song with Mme. Easton, as Mimi, in the first act. Indianapolis—and Indiana—was proud of Harrold, and it was most generous in its applause. Hundreds of music lovers came from surrounding cities for the four opera performances.

Mme. Easton was an appealing stage figure, a fact which goes well with her lovely, pure voice. Miss Sundelius sang the role of Musetta in a brilliant manner. Ananian, as Benoit, and Laurenti, as Schaunard, sang their parts in a finished manner.

The local chapter of the Sigma Alpha Iota Sorority had two boxes for the opera in honor of Mme. Easton, who, after the performance, was received into honorary membership in the organization.

All of the performances were so enthusiastically received that it is likely that a season of opera will be arranged each year.

NEXT SEASON'S ARTIST SERIES.

The Ona B. Talbot Fine Arts Association has announced as its attractions for next year: Mary Garden, the Isadora Duncan Dancers, Jan Kubelik, the Detroit Symphony Orchestra, with Gabrilowitsch as conductor and soloist, and a trio including Harold Bauer, Jacques Thibaud and Pablo Casals.

NEW PERIODICAL.

Events in the world of art, music and the theater are to be the principal subjects handled in the new magazine, Topics, to be issued weekly in Indianapolis. The paper "will discuss affairs of interest in Indianapolis and Indiana people," according to its editorial page. It is edited by John C. Mellett and published by F. F. Haskell. Ona B. Talbot is the art director. The first issue contained articles by Meredith Nicholson, Oliver Saylor, Mrs. Talbot and others.

INDIANA COLLEGE OF MUSIC AND FINE ARTS RECITAL.

Members of the faculty of the Indiana College of Music and Fine Arts presented their pupils in recitals during the week of May 23 marking the close of the school year. Ruth McClure, violinist, a pupil of Olive Kiler, gave a recital Sunday, May 23, assisted by Alta Ward, pupil of

Goldie Williams. James Caskey was the accompanist. Tuesday evening the college orchestra, under the direction of Miss Kiler, gave a program, assisted by Helen Harrison, harpist; Hazel Carlton, mezzo-soprano; Mrs. Edwin Lorraine, soprano, and Clara Kroeckel, dancer. The south side branch of the Indiana College of Music and Fine Arts presented its pupils in a miscellaneous recital Thursday evening, and Friday evening Jessie D. Lewis and Arthur G. Monninger, of the college, gave a joint recital for their pupils, being assisted by the college chorus.

ATHENAEUM MALE CHORUS CONCERT.

The Athenaeum Male Chorus closed its season, May 21, with a concert for which Arthur Kraft, tenor, of Chicago, was the soloist. Mr. Kraft's group included Handel's "Where'er You Walk" and three Old English songs, which brought the first encore, "Peter, Go Ring Dem Bells," Burleigh. "La Reve," from "Manon," was so well received that a charming love song was given as an encore. The second group included "The Response," Mary Helen Brown; "The Blind Ploverman," Clarke; "The Crying of Water," Campbell-Tipton, and "Lift Thine Eyes," Logan. Two extra numbers were necessary to satisfy the audience

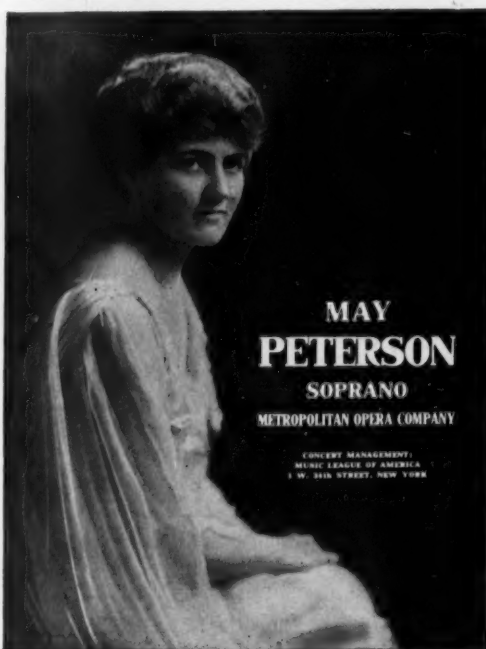


Photo by Ira L. Hill

at the close of Mr. Kraft's part of the program. The chorus, under the direction of Alexander Ernestinoff, sang "The Victory," Protheroe; "Tarantella," Dubois; "Farewell," E. Cutter, Jr., and Arthur Foote's "Farewell to Hiawatha," in which DeWitt Talbert sang the solo part. Mrs. F. T. Edenharter was the accompanist for all the numbers.

HIGH SCHOOLS FURNISH COMMENCEMENT MUSIC.

The three bands and orchestras of the city's high schools were combined to furnish music for the joint high school commencement exercises at the fair ground Coliseum, June 4, which was the largest affair of the kind in the history of the city schools. Music was provided by a combined band of 135 pieces and a combined orchestra of 100 pieces. Ralph Winslow conducted the band, which played the introductory music, and B. P. Osbon and Elizabeth Kaltz conducted the orchestra. Edward B. Birge led the singing by the graduating class, which numbered more than 900. This was the first time that the three high schools had joined for the commencement exercises.

NOTES.

Roland McAlister, a pupil of Charles Dobson, was the soloist at the high school commencement exercises at Greensburg, May 19.

Louise Schellschmidt-Koehne, harpist, gave a program before the Woman's Research Club of Anderson, May 21, at the home of the club president, Mrs. T. T. Day.

Violin pupils of Hugh McGibeny, assisted by the orchestra of the Metropolitan School of Music, gave a recital, May 20, in which Marguerite Grafton, Marie Hayworth,

Velva Warble, Donald Teetor, Louise Wiseheart, Elsa Holzworth, Eleanor Leonard, Mrs. H. Lee Bassett, Edna Burrows and Otis Igleman took part. Ruth Murphy was the accompanist.

Mr. and Mrs. Gaylord Yost have left Indianapolis and will sail the latter part of August from New York for Paris, France. Mr. Yost, who as composer-violinist has been identified with Indianapolis music circles for the last nine years, has resigned his position as head of the violin department of the Indiana College of Music and Fine Arts and will devote his time to composition and concert appearances in France and England. He will remain in Europe for an indefinite time.

Piano pupils of J. M. Dungan gave the twentieth annual series of concerts at the Third Christian Church, June 22 and 23.

Clarence M. Weesner presented a number of his pupils in a program of piano and dramatic numbers at the Y. W. C. A., June 18. Mr. Weesner appeared in a recital in Cincinnati June 16, under the auspices of the Mendelssohn Club.

The Sigma Alpha Iota Sorority gave a musicale and dance at the Indiana College of Music and Fine Arts, June 16, for the members of the faculty and graduating class. Those who took part in the program were Christine Wagner Roush, Florence Waldron, Agnes Hodgkin and Freida Heider.

The choir of All Saints' Episcopal Cathedral was heard in a program in St. Andrew's Church in Kokomo, June 13, making the trip by motor. The singers were the guests of the members of the parish, who entertained them with a picnic on their arrival.

Pupils of Edna Alice Schofield gave a recital at her studio, June 21, assisted by Kathleen Jeffry, reader. Those who took part were Louise Webster, Kathryn Maurer, Emma Griffin, Jane Wells, Esther Schankel, Ruby Kerr, Teresa Turner, Elois Myers, Thelma Myers Mavis Clare Lewelyn, Florence Reinhart, Mabel McDaniel, Dorothy Hayes, LaVerne Watson, Margaret Forcht and Dorothy Weber.

The Central W. C. T. U. held its annual concerts, June 16 and 17, presenting Wilmet Goodwin, baritone; Rudolf Kafka, violinist, and Nellie Bowman, pianist.

Van Denman Thompson, professor of organ at DePaul University, Greencastle, Ind., has been engaged as organist and director of the choir of the First Church, Evangelical Association, and made his first appearance at the church, June 27.

P. Marinus Paulsen, Danish composer, violinist and orchestra conductor, has opened a studio in the Propylaeum and will be associated with Mr. and Mrs. Glenn Friermood in teaching this fall. Mr. Paulsen came to Indianapolis from Chicago, where he was connected with the Sherwood Music School, and he also has a studio at Marion. Chicago music critics have spoken highly of his "Oriental Sketches," and his compositions have been played by the Chicago Orchestra and the New American Symphony Orchestra.

Russell MacFall, a pupil of Leslie E. Peck, of the Metropolitan School of Music, has received a full scholarship at the Culver Military Academy for his cornet work with the band.

Junior piano pupils of Luna Fesler appeared in recital on June 28. The participants were Mary Helen Mather, Ruth Mather, Paul Lewis, Roger Sneden, Bertha Byrum, Helen Peterson, Helen Jackson, Mildred Mather, Naomi Mather, Anna May Shepherd and Erma Miller.

Isaac Doles, of Indianapolis, has composed an "Indianapolis Centennial March," dedicated to the city, in celebration of the anniversary of its one hundredth birthday.

A summer term with classes in all branches began at the Metropolitan School on Music, June 21. A weekly student recital on Saturday will be a feature of the summer work. The first one was held June 10. Mrs. Franc Weber, harpist; Yuba Wilhite and Ruth Murphy, of the Metropolitan faculty, gave a recital in Crawfordsville, June 25.

Marion Louise Pratt, harpist, filled two recital engagements in Chicago in May and also played at the commencement exercises at the Academy of Our Lady, at Longwood, Chicago. She will go to New York in the fall.

I. M. A.

Miura to Spend Summer in London

Tamaki Miura will spend the summer months in London, returning to Italy in September, where she will start a tour of fifty operatic performances in the leading opera houses of Italy, Spain and other countries. This tour comes as a direct result of her recent splendid success in Italy, France and Holland.

Mme. Miura was supposed to go to South America for appearances there this summer, but owing to a delayed cablegram when she was at Lisbon, this engagement had to be postponed.

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MUSIC AND PUBLIC EDUCATION

Music in Parochial Education

Parish Schools Doing a Great Work in Music Education—Principles Behind the Justine Ward Method

By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

A great deal has been said concerning public education in music, and little of the tremendous development accomplished by the parochial schools of America. For many years the parish schools of the Roman Catholic Church included music in the curriculum, but only as a means toward congregational singing. The formal study of music, working toward the serious reading of notation, was not considered a necessary attribute of training. Recently a new movement, backed by some of the ablest men and women in the country, was started with a view toward teaching the subject on sound principles of modern psychology and pedagogy.

The idea was originated by Mrs. Cabot Ward, and the system is known as the Justine Ward method. Mrs. Ward's efforts were prompted by the fact that the great possibilities of congregational singing, principally the correct rendition of the Gregorian chant, were being neglected in many important communities. This, of course, was not universally the case. Many diocesan school systems were perfectly organized. We recall with considerable pleasure a discussion on the subject of school music which we had with the Rev. Father Kavanaugh, superintendent of parochial schools in the archdiocese of New Orleans, some ten years ago. The work which he had accomplished in school music was comparable in every way with the best of the public school systems at that time. The work was divided into two sections—the secular and the religious—and considerable of the work in sight reading was accomplished through the reading of Gregorian music, rewritten in modern staff notation.

The history of music in the Catholic Church is too well known to require comment here. It is sufficient to record that for centuries the monasteries and cathedrals were in reality the only schools for the teaching of music. The magnificent illuminated manuscripts produced by the monks were some of the first official recordings of music. The fact that this music was a necessary part of the ritual surrounded it with well defined limitations, and did not provide for the secular development of music as we understand it today. To accomplish both ends the Ward method was instituted.

THE JUSTINE WARD METHOD.

It might be well here to quote from a written statement

by Mrs. Chanler, president of the committee directing the efforts of the whole movement:

The course begins with the lowest elementary grades and teaches the children music as fundamentally as they are taught reading and writing. It begins with a single note; this original "no," out of which the whole system develops, must be pure in quality that the voice may be well placed and the tone beautiful from the start. The class is then taught to recite on this note, keeping it true and steady. At the same time they are taught to beat, wave their arms, and skip to two and three time; thus they experience the difference between free rhythm (recitative and psalmody) and metronome time, or measured rhythmic movement. Gradually the diatonic scale is built up, special emphasis being brought on the first, third and fifth notes, which produces the tonic chord. From this, but not until its character has become perfectly familiar, the children go on to the dominant. From the very beginning the child must show how much music he has taken in by what he is able to give out. No sooner has he learned to read and sing do, re, mi, than he is required to make musical sentences with those three notes in various juxtapositions. When the whole scale has been learned the pupils' attention is called to the tendencies of certain notes to rise and fall—the seventh rises to the octave, the fourth falls to the third unless there is good melodic reason—this is taken into account in the melodies composed at this period.

In the second year the three great chord families are studied, the chord of the dominant seventh opens the way to modulation from one key to another. The minor scale is learned in its relation to the major. The sixth tone becomes the tonic, head of a new family; the ear realizes without difficulty that the old fifth, being turned into the seventh, has to be raised a semitone to suit its new position of leading note. Four quarter time is taught with doubling of beats and the melodies composed become freer and of also a more rhythmic character. The repetition of phrases for purpose of musical construction, sequences, both exact and modified, prepare the pupil for the phrase of the Gregorian chant, which in its turn serves as foundation to the divine polyphonies of Palestrina and Bach—(and the children are only seven years old!).

The third year work for children of eight and nine is devoted to developing familiarity with the modern key signatures, modulation, augmented and diminished intervals, chromatic scales and more elaborate composition. A phrase will be played or sung by the teacher preferably from a classic composer, and the whole class is asked to write a melody founded upon it. The variety and originality of this work is quite astonishing and proves beyond cavil how intelligently the musical seed has been planted and fostered.

Throughout the three years' course, the memory has been trained and stimulated. Musical phrases are written on the blackboard; the class looks at them silently for a few moments, then turns its back to the board and sings the phrase.

Nothing has been done by rote; the child is not made to sing what it cannot read or write out for itself. Sing a song, they will write it for you; write it and they will sing it.

We state here that, while we approve generally of the above, we take exception to the abrogation of the "rote" element in singing. Imitation is the fundamental basis for

all knowledge—we learned to walk, talk, play and whatnot by imitation. If children are not taught by rote, then we deny them the most precious privileges of childhood. Consider for a moment the marvelous literature of poetry and music for childhood. Why penalize the child? The object of teaching music to children is to teach music; not the reading of music—the latter is only a necessary duty. A child must be able to speak his language before he takes up the study of grammar.

But we must continue with an explanation of the system.

This brings us to a question of notation. Mrs. Ward has found by long experience that she obtains better results by keeping the class to the numerals for the better part of these first three years. Not that the staff is excluded, but the use of it is taught gradually. Beginning in the first year with one, two and three lines, the children become familiar with the "movable do"; and by slow degrees, with modern key signatures. By the end of the third year, when about nine years old, they are free of modern musical notation. Objections are sometimes raised to such long postponement of the exclusive use of the staff, which is, we all know, the universal musical symbol; but it has been found that children get a more accurate sense of tonal relation from the numbers (3-4 and 7-8 always representing semitones, all other progressions whole tones); while the staff offers no such stable distinction. One has only to hear Mrs. Ward's classes maintain perfect pitch à capella through a long series of arbitrary modulations (dictated on the fingers) to be convinced that there is virtue in the system.

Again we differ (professionally, of course) with Mrs. Ward's contention that the best results are obtained by numerals in place of syllables. The results named can be accomplished—but why train children to arrive at such a result? Children can learn anything. They are natural imitators. Hence, back to the first point. Why not let them imitate something really worth while? Our experience has been that the real development of music is retarded, rather than aided, by any means which tends to stultify the child's imagination.

SOME RESULTS OF THE METHOD.

We congratulate Mrs. Ward and her committee for the earnestness and sincerity of their efforts. The desire to systematize music in the parish schools is viewed with approval and commendation. Any service in this direction will bring the heartiest co-operation from all educators and lovers of musical art. The excellent work done by a large group of children (more than 700) under the direction of Mother Stevens, a teacher in the Convent of the Sacred Heart, New York City, is worthy of the highest praise. The singing of the "Missa de Angelis" (Gregorian) on May 1, 1919, by this group of children, showed the excellent training given to these pupils, particularly in voice production and phrasing, qualities lamentably lacking in the past. It will be interesting to follow the development of this organized propaganda for better music, and, more important, a perfect understanding and appreciation of what is best in this glorious subject.

Maier and Pattison Returning on La France

Guy Maier and Lee Pattison, the duo pianists, whose successes in recital in both London and Paris this summer have been most pronounced, are now homeward bound on the Steamer La France. Their season will open at the chamber music festival to be given by Mrs. F. S. Coolidge at Pittsfield, Mass., in September.

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With giant Wagner's mightiest music still sounding and resounding within the bare walls of the old Armory, the last concert of the Norfolk Music Club's Festival came to a close last night. It closed in something very like a blaze, too, for there was every feature of a climax. The Orchestra played as though it were inspired . . . Dr. Rich led his men through the charming passages of the "Oberon" overture, during which it was apparent that both



THADDEUS RICH

conductor and men were in mood to play.

Dr. Rich did fine work in the Tschaikowsky Symphony and rose to heights with Wagner. There was no question last night of weakness on the part of any of his choirs, strings, wood wind, brasses, instruments of percussion and all, combined to make a well-nigh incredible and exultant volume of beautiful sound. Certainly, conductor and men were touched with the divine fire last night.—Douglas Gordon in *Norfolk Ledger-Dispatch*.

WRITE FOR DATES—MAY, JUNE AND SEPTEMBER, 1921.

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ANNA PAVLOWA, THE WANDERER

After Three Triumphant Years in Mexico, Central and South America, Spain, Portugal and London, the "Incomparable" Will Return Here in September

Anna Pavlova, the "Incomparable," may be suspected of that equally international ailment known as "the wandering foot." She returned last year to her London home after five years of uninterrupted wandering, and she returns to us in America after an absence of three years.

Immediately following her season of 1917 in New York, of pleasant memory, the little Russian journeyed in Janu-



Photo © Mishkin, New York.

ANNA PAVLOWA,

The "Incomparable," who is coming back to America in September.

ary, 1918, to Havana, Cuba, where her tour was extended beyond Havana into a few other Cuban cities by popular request. From there she went to South America, where, for the balance of the year 1918 and for nearly all of 1919, she traveled through Buenos Aires, Montevideo, Rio de Janeiro, Central American capital cities, and on to Mexico City. It was in Mexico City that her success not only taxed the capacity of the largest theater many times, but her management was compelled to commandeer the largest auditorium available out of doors—the bull ring itself!—to accommodate the huge audiences which desired to accord Mlle. Pavlova a farewell of triumph. From Mexico she went to Lisbon, Portugal, where at the Royal Opera House the boisterous success of Mexico was repeated, and on to the Theater Royal of Madrid, where the famous ballerina was presented to their Majesties the King and Queen of Spain and highly honored by them. The visits to Lisbon and to Madrid were extended into a regular season for each place.

Leaving Spain the distinguished dancer made her way to a pressing engagement at the Champs-Élysées in Paris, which was extended to a season of nine weeks, wherein Mlle. Pavlova achieved one of the most notable successes of her glittering career, completely winning over a public strongly prejudiced in favor of the famous native French dancers. Thence to the Theatre St. Hubert, in Brussels, for three weeks, and on to Liege, for five special performances in place of the one booked.

The Brussels engagement terminated in a huge benefit for the Russian war sufferers. A brief month last winter, originally intended for rest and recuperation, was spent at Biarritz, where King Alfonso and Queen Victoria had taken up residence, under whose patronage the distinguished artist visited the famous resting place. It

was at the farewell performance in Brussels that Mlle. Pavlova was presented to the King and Queen of the Belgians and was particularly praised by their majesties. But, with engagements crowding upon her, Mlle. Pavlova abandoned her original desire for rest and set to work upon the preparation of new ballets and divertissements, rehearsals, revision of scores with her musical directors, and approval of new scenery and costume designs, in preparation for the coming season in London.

In April she opened her triumphal season at Drury Lane, London, and after she had filled all the time available at that theater, Pavlova went over to the Palace and overstayed her allotted time, achieving the longest visit of Russian ballet that has ever been made in London. At Drury Lane, Mlle. Pavlova was presented to the Queen mother, Alexandra, the Princess Victoria, and the Princess Royal, and was warmly complimented by these royalties and many other ladies of the royal entourage.

As these lines are written Mlle. Pavlova is enjoying her first real vacation in five years at her beautiful Eng-

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lish home, Ivy Cottage, Golders Green, just outside London, where she is surrounded by extensive grounds, hot-houses, lakes for her favorite swans, endless flower gardens and bird houses. She is now supervising the erection of a summer theater upon the lawns of her estate.

Mlle. Pavlova will arrive here early in September. She brings her entire company and productions from Drury Lane, London, with new ballets which have been written, built and produced since her departure from America. She begins her American tour with a week's engagement at the Manhattan Opera House, under the management of Fortune Gallo.

W. P. M.

Elsie Jean and Mana-Zucca Collaborating

Elsie Jean and Mana-Zucca are collaborating in arranging a new cycle of children's songs, the latter of course composing the music and the former writing the lyrics. Mana-Zucca considers Miss Jean especially well qualified for this work. As the two young ladies have been friends since childhood and understand each other's moods thoroughly, the pair should make an excellent combination working together next season.

Wachsman's Success Pre-

dicted by Noted Musicians

Ferdinand Wachsman, a youth of nineteen, who began the study of the piano at a very early age, has had all of his instruction in the United States, his first work being done with American teachers. Of Polish-Roumanian parentage, Mr. Wachsman was born and raised in Brooklyn, attending the elementary and high schools there. When he was eight years old he began concertizing and made several appearances in New York. A year later he played

before 10,000 people at the Ocean Grove Auditorium and, owing to his success on that occasion, was re-engaged for the following season. Two years after he gave a recital at the Waldorf-Astoria, which attracted the attention of the music critics, who predicted a future for him.

About this time the late Bertha Feiring Tapper became interested in young Wachsman and gave him a three years' scholarship. At the end of the first year she presented him with a Steinway piano. After her death Mr. Wachsman studied with S. Stojowski. At a concert by the latter at Aeolian Hall, Mr. Wachsman played a Beethoven sonata which so impressed Paderewski, who was in the audience, that the master embraced the boy and encouraged him to go on in his studies. Ernest Schelling also remarked that he was unusually gifted and Carl Friedberg, after having heard him as a boy of fifteen, said that he was already an artist.

The young pianist then met Leopold Godowsky, who instantly noticed his remarkable hands, which are large and fleshy, in addition to being immensely powerful, yet not clumsy. Mr. Godowsky remarked that with such hands it would be possible for him to produce another tone. He soon began work under Godowsky, both in California and New York, and finally made his debut at Aeolian Hall on December 11 last, when he scored a substantial success.

The New York American said in part: "He is a lusty youth, and intensely energetic with fingers that are limber, fleet and tireless. He was undaunted by the technical problems of Bach, Beethoven, Chopin, Rubinstein, Brahms and Liszt." The critic of the Evening Mail wrote: "He has an excellent tone and a crisp, clean cut agility, which in combination with his splendid temperament are valuable assets."

Since that time Mr. Wachsman has appeared with such artists as Max Rosen, Cecil Arden, Samuel Gardner and Rafaelo Diaz. At his next Aeolian Hall recital on October 15, he will play some compositions by Rachmaninoff, whose works he admires immensely. Mr. Wachsman is interested in modern music, being especially fond of the compositions of Godowsky and Debussy. Brahms is one of his favorites



FERDINAND WACHSMAN,
Pianist.

and he always manages to include some of his works on his programs. The old composers, he believes, have not yet been equalled.

The pianist will be heard in a second New York recital next season which will take place in February. A tour of the country is now being booked by his manager, Miss Glassberg.

A Hohen Photograph

The photograph of Paul Costello on the front cover page of last week's MUSICAL COURIER (July 15), a fine specimen of the photographer's art, was taken by Alfred Oyer Hohen, the credit line being accidentally omitted.

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LONDON.

The beauty of his voice cannot be copied.—*Daily Telegraph*.

An artistic singer with a fine resonant voice, which is always a pleasure to welcome back to London.—*The Standard*.

One of the best baritones before the public. He is dramatic without exaggeration.—*Daily Express*.

Unquestionably one of the most interesting of English speaking singers.—*The Evening Standard*.

Mr. Clark has a great and well deserved reputation in London.—*The Lady*.

SAN FRANCISCO.

Charles W. Clark is possessed of a voice of wonderful power and unequalled compass.—*San Francisco Chronicle*.

LOS ANGELES.

His voice is flexible and caressing. An attractive singer and a fine artist.—*Los Angeles Times*.

He sings with a poise that is charming.—*Los Angeles Express*.

He won instant recognition and hearty praise.—*Los Angeles Tribune*.

Portrait by
Fernand de Guedre

CLEVELAND.

Mr. Clark has a voice of delightful limpidity and tonal purity.—*Cleveland Press*.

INDIANAPOLIS.

He possesses a remarkable voice which he uses with exceptional artistry.—*Indianapolis Daily News*.

KANSAS CITY.

Charles W. Clark, the brilliant American baritone, is an artist whose musicianship is beyond controversy.—*Kansas City Journal*.

MONTREAL.

The most interesting and scholarly baritone this city has heard for many a day is Charles W. Clark. His reading is fluent and free and he invests all he sings with distinction.—*The Star*.

His phrasing, shading and expression were perfect.—*Daily Mail*.

Mr. Clark has a voice of unusual beauty.—*Gazette*.

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NEW YORK.

An artist of distinction and enviable qualities.—*N. Y. Mail*.

He colors tone with great skill. He sings with delicate and exquisitely planned nuance, and he enunciates clearly.—*N. Y. Sun*.

He is an artist in the full sense of the term.—*N. Y. Herald*.

CHICAGO.

Few baritones, if any, can join, as he can, poetry and vocal tone with such convincing results.—*Chicago Tribune*.

Charles W. Clark proved himself an authoritative artist.—*Chicago Examiner*.

Mr. Clark was a veritable tower of strength.—*Chicago Daily Journal*.

"VOICE—VOICE—VOICE," SAID PAPA ROSSINI

"Quite True," Agrees the Modern Vocal Master, "But There Are Other Requisites as Well!"
—The "Inside" of a Professional Career

By A. BUZZI-PECCIA

When Papa Rossini launched his famous dictum, "He who wants to be a singer must possess three things—Voice, Voice, Voice," everyone was astonished by the profound thought, the great truth which included in one word all the art of singing. I believe that the great master, who possessed a tremendous sense of humor, meant it ironically for that part of the public which only cares for the voice—that is, for the instrument itself and not for the artistic playing on it. It must be so, otherwise he would have only explained a material necessity which is common to all arts. No one would be amazed or surprised to hear that a dancer must possess legs, legs, legs (pardon; two suffice, so I take one back); that a pianist needs a piano to play on; or that a cook needs a chicken if he wants to prepare a chicken à la grill. But singing, unfortunately, is different.

The impression of the public that the modulation of the voice is a natural phenomenon, entirely apart from the skill or the artistic culture of the singer, makes it believe that voice is everything—all that the artist need possess. This impression is still general after centuries. In fact, everyone who has the ambition of becoming a singer asks if his voice is good enough to be cultivated—which is very reasonable—but never inquires about all the other talents—musical temperament, histrionic ability, physical aptitude, good musical ear, artistic perceptions, etc. These he believes unnecessary, or merely additional elements to complete his study. The pupil never stops to think that the voice is the instrument which transmits the artistic soul of the singer—his technical skill, his magnetic personal power. When the instrument has nothing to transmit except the material re-

sonance the voice becomes a poor material. A Stradivarius played by a bad violinist will lose all its charm of tone, while a poor violin played by a great artist will sound beautifully in his hands. The poor violin is like a passably good voice when illuminated by the spirit, the poetry of a real artist.

SOUL—NOT VOICE.

Born artists are those who not only have the natural quality of the voice but also the artistic soul which makes the voice an instrument of emotion. The real poetry of the art—that is what one must possess first of all. After that comes the voice, the exponent of all the artistic qualities. The common belief that every good voice makes a good singer results in a plenitude of good voices and a scarcity—not to say rarity—of good singers. Many students have good voices, sometimes unusually good ones. They go on splendidly as long as they are trained for vocalization, but so often fall flat when asked to express dramatic sentiment, or when artistic diction or a deep interpretation of a poem is demanded. Then the good voice material fails and is unable to cross the bridge of real art. It becomes stagnant, only suitable to a certain kind of song which demands sonority and no artistic refinement.

One may say that there is still a great part of the public which cares only for voice (I might say for "noise"). But even if that is the case, the noisy singers do not last very long. They usually come up quickly and disappear as quickly. The belief that the voice is the only factor in singing has brought about, as a natural consequence, that a vocal teacher need not be a musician—often not even a real good singer. In fact, any singer is supposed to be able to train a voice, by inducing the pupil to produce a monkey-like imitation of the emission of his own voice. Some go so far as to claim that not even the imitation is necessary. They say that one can learn by the description of the motion of the vocal organs, so that a throat specialist, doctor, dentist or a surgeon, can be a vocal master as well. They claim that science has to take the place of the old empiricism, but it seems (if one looks at the results) that the scientific singing is not any better than the old empiricism, which after all, gave to the vocal art many great artists and many great vocalists who are lost to this generation.

THE SELF APPOINTED MASTER.

The "scientific" teaching comes as a result of the very uncertain standing of the vocal teacher in the field of music. It is with great regret (because of the many professionals who deserve all respect and credit for their artistic work) that one must admit that in reality a vocal teacher has no definite professional standing, outside of the fact that he is teaching vocal students. His professional standing before the public is not clear and definite because the vocal

teacher is a self appointed master. So it has been through the ages and so it is nowadays in spite of all the supposed progress and all the discussions of vocal training. The obscurity of the origin of many vocal teachers makes the public uncertain about their authenticity and causes them to be classed all together, the good with the bad, the mediocre, and the quack. The result of this classification is not very gratifying to the real vocal masters. What are they called—voice manipulators, vocal advisers, inventors of new voice producing method, voice builders, voice trainers, voice extensionists, voice enlargers, voice givers, voice destroyers—voice, voice, voice! If Papa Rossini were alive he would have a great time with all the devices for the development of that dear human instrument—but he would be persuaded that, although "voice, voice, voice" is all right, it depends absolutely and entirely on other physical, mental and artistic qualities to put that voice to good use.

THE INSIDE OF THE STUDY.

The causes which determine the failure of a great percentage of vocal students are many—too many to be enumerated; but apart from material incapacities on both sides (the pupil or the teacher, bad advisers, critical financial circumstances, discouragement, lack of will power, poor health, social duties, etc.), one of the most potent causes which prevents a good, serious, capable pupil from succeeding is the absolute ignorance of the inside work, material and artistic, of a professional student, and the connection between his life and his artistic work.

Generally a vocal student, born outside of an artistic environment, starts to study with the vision of the outside, and when confronted with the real inside, he finds himself completely at sea, utterly unprepared. He loses confidence, gets tired and impatient because he does not find the study that gratifying, joyous work he had expected it to be. His beautiful dreams of lovely times are blown away by the wind of practical reality. He becomes discouraged because he had thought he was already initiated into a musical atmosphere. He does not know that to be among people who like music, talk about artists, have all the novelties and the gossip of a musical season does not mean to live in an artistic atmosphere at all. It is merely a music lovers' atmosphere, the atmosphere of theater and concert goers, people who consider the musical art from the outside but have no knowledge of the inside of it—the practical side of the professional artist who has to appear before the public and stand its criticisms: He who starts in such a condition of mind and becomes a successful artist surely deserves a great deal of credit.

There is a great difference between loving an art for the pleasure that it gives and loving an art for the sake of the art itself. The love for the art itself is a religion—it means self sacrifice, struggle, devotion and hard work. When the real love for an art is in one, all those things are a mere spur for more study, more sacrifices, emulation, refinement. The admiration of an art gives inspiration, enthusiasm, will power, tenacity of purpose to reach the artistic goal.

EGOTISM VS. ART.

There are people who believe that the ambition to become a great artist—to appear before the public—means love for the art, but that is not true. The ambition is merely personal egotism, and the musical art merely a means to accomplish that end. The personal ambition of a real art lover comes after he reaches the artistic success which was accomplished by the love of the art. He who has the soul of an artist never stops to think if it is wise to begin, to go on, or to stop. He faces sacrifices and trouble upon trouble, but he goes ahead no matter what happens. He cannot stop. Art is calling him—he must go!

The one who is driven only by love of success is in quite a different condition of mind. He must hurry to succeed—to arrive on the stage. He thinks himself ever ready to start a career. He has no musical dignity nor respect for the art. He sees only himself. But alas—seldom does that ambitious stage lover succeed unless he is helped by some outside substantial influence, which brings him out in spite of his unartistic personality. Unfortunately there are quite a few in the musical field who take the place of really good

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artists, neglected by managers for lack of that blessed substantial help.

Speaking of love of art, one notices that the majority of our great artists come from very humble position and rise to celebrity. This is because art is all they have. They have no other pleasures, no other comforts in their life, only the art that they adore, and to which they devote constantly all their thought. In that lies the secret of their great success. If one could live with them and go through all the troubles and joys, while struggling and working, one would know the inside of a real artistic study.

But the average easy going student believes that vocal study is merely a charming pastime. When he realizes that real study is an entirely different matter, he is very much disappointed and discouraged. And his friends and family are disappointed. They cannot understand it. Why? The pupil has a good voice—then to sing should be just a very little trouble, or no trouble at all. They wonder why he (or more often she) is not already on the stage, and so on ad infinitum. All this happens because no one of these people knows the inside of the real process of artistic preparation for an artistic career.

THE INSIDE OF THE CAREER.

If ignorance of the inside of an artistic training brings many regrettable results, not less dangerous and unconstructive is the ignorance of all the material requirements needed to succeed in an artistic career. It is that deplorable ignorance which causes so many failures among artists and especially debutantes. One would think that when a talented pupil is ready, the only thing he has to do is to get out and sing—for a manager and get an engagement; sing for the public and make a success; receive his reward; and then open an account at a bank. But unfortunately it is seldom so, except in the case of some lucky mortals.

The average good student has to go through many kinds of experiences in every direction—as an artist, as a social diplomat, as a business man. To succeed takes a mighty well balanced mind, besides the artistic value. What confronts the beginner is always the inside manipulation of the career, of which the newcomer has not the least idea, for he has had the vision from the outside only. Some are quick to learn. Many musical stars become financial experts—sometimes too expert. Others are slow or too visionary, and never learn. They do not grasp the inside working of the professional machinery, and that is a great mistake—one that brings with it many others, and the failure of the singer. All these troubles could be easily avoided if people who want to start an artistic career would take the trouble to investigate the inside and not be content to gaze only upon the outside. This precaution would save disappointments and sorrows to many.

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A THOUSAND VOICES JOIN IN DULUTH NORWEGIAN SAENGERFEST

Fourteenth Annual Event Attracts Much Attention—Choruses from Various Parts of the Country Heard—Orchestra Assists

Duluth, Minn., July 3, 1920.—The fourteenth annual Norwegian Saengerfest was held in this city, June 25, 26 and 27, under the auspices of the Normanna Male Chorus. There was in the neighborhood of 1,000 voices in the grand chorus, which included singers from various parts of the country, and which made an imposing sight on the mammoth platform in the armory. The program opened with a festival prelude in march form, played by the Festival Orchestra, under the direction of Gustav Flaaten, who composed the work. It is dedicated to the Norwegian Singers' Association of America, and was given with fine effect, chorus and conductor-composer being enthusiastically applauded.

The second number introduced J. H. Flaaten, as director in chief of the association. Under his capable baton, the chorus and orchestra sang "The Star Spangled Banner" and the Norwegian anthem, the while a member of the Marine Corps raised a large American flag to its place above the chorus.

Directed by Frederick Wick, of Sioux City, Ia., the chorus sang without orchestral accompaniment "Hor as Svea" (G. Wennerberg), "Gud Signe Norigs Land" (Oscar Borg) and "In Flanders Fields" (O. M. Olsen). And for his excellent handling of so large a body of singers Mr. Wick thoroughly deserved the ovation given him. One of the finest choral offerings on the program was "Varde," by Haarklou, in which Mr. Flaaten achieved some splendid effects. Among the effective songs of a smaller form must be mentioned "Jubilate" (Kjerulf) and "Vikingesønner" (Rudolph Moller). Probably the most appreci-



Thelma Larsen, Gustav Flaaten (left) and A. Flaaten leaving the armory after rehearsal for the annual Norwegian Saengerfest.

ated number was "The Flag Without a Stain," which had to be repeated many times before the delighted audience would permit the continuance of the program. Assisted by the orchestra, the chorus also gave the "Soldiers' Chorus" from "Faust," "Landsighting" and "Den Store Hvide Flok."

SMALLER CHORUSES HEARD.

Various smaller choruses were heard in solo numbers, among them being the Sioux Valley Singers' Association, which contributed "Tord Folesen Gemnaes" (Christian Dahl). Under Director Wick, this difficult work was performed in an artistic manner. The solo chorus from Minneapolis, directed by Olaf Halton, was highly commended for its singing of "Den Fyrste Songer" (Thorolf Voxs) and "Hjemover fra Langreis" (Wendelborg). The Chicago Chorus, under Emil Bjorn, was one of the most popular. It rendered "Held dig mit Norge" (Arnold) and "Kjarringa med Staven" (Alfred Paulson), the latter being especially well done.

THE SOLOISTS.

The soloists were Thelma Larsen, soprano; Christian Mathieson, tenor, of Chicago, and Christian Dahl, baritone. Miss Larsen is a singer who is rapidly coming to the fore, and her singing on this occasion endeared her to the hearts of the audience. Her voice of fine quality and excellent training was displayed to advantage in arias from "Lucia di Lammermoor" and "Louise," and Kjerulf's "Hviste duhver hjertet skjaelver." To each number she gave a finished interpretation and was obliged to add several encores, among them being the "Norwegian Echo Song" of Thane, which met with great applause.

Mr. Mathieson has a pleasing tenor voice, which he used with skill in several groups of songs; among the most popular were "For All Eternity" (Mascheroni) and "Happy Days" (Strelezki), with cello obligato played in an expressive manner by Alphin Flaaten. Mr. Dahl sang several solos with the chorus, exhibiting a baritone voice of good quality. His work was especially enjoyed in Grieg's "Landsighting." The accompanist of the evening was Margrete Alice Olsen, who performed her duties in a musicianly manner.

THE ORCHESTRA.

The orchestra played the "Rhapsodie Norvegienne" by Johann S. Svendsen, a work which is very popular with the Norwegians, partly, no doubt, on account of its treatment of melodies that are dear and familiar to them. Conductor J. H. Flaaten brought out just the proper flavor.

The march from the "Norwegian Sketches" of Frederick Wick was conducted by the composer. It is quite a massive structure in polyphonic style, cleverly put together, and, under Mr. Wick's sympathetic direction, its execution was worthy of the repetition. The suite for orchestra from "Sigurd Jorsalfar" by Grieg, directed by Gustav Flaaten, scored with the enthusiastic audience, and the intermezzo ("Borghild's Dream") was specially pleasing.

Much credit for the success of this event must be given the Normanna Male Chorus and the executive committee, with special mention of ex-Senator George M. Peterson, who was general superintendent of the festival and who has a way of not allowing anything to slip his attention. F.

Minna Kaufmann in Norway

Minna Kaufmann and two of her professional pupils, Mrs. C. Cartall and Esther Carlson, have arrived in Norway after a rather eventful trip across the Atlantic, via the Norwegian Line. Mme. Kaufmann and her party sailed from Hoboken on June 4 and have planned to make an extended automobile tour of Norway, Sweden and Denmark. The American soprano expects to return to New York the third week in September and will reopen her Carnegie Hall studio October 1.

Elizabeth Kelso Patterson Still Busy

Elizabeth Kelso Patterson's summer session from June 1 to August 1 is proving most successful. Miss Patterson reports a full house, with pupils from all parts of the country. New pupils from Texas and Oregon are included in her class as well as many who have been with her three, four and five years and have returned to prepare new work for next season or to have her keep their voices in good condition. Miss Patterson will take a vacation from August 1 to September 15.

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"BE PRACTICAL," THE SINGER'S GREAT COMMANDMENT

At Least, That Is What Amy Ellerman and Calvin Coxé Believe—These Artists Enthusiastic About Their Work—Humorous Tales of Their Extensive Travels

"We believe the keynotes for success are patience, perseverance, persistence, progressiveness, personality, preparedness, punctuality, and, of course, phenomenal voice, and added to all this should be the commandment, 'Be Practical.' It is because so many musicians fail to observe this last that they die poor."

The speakers were Amy Ellerman, contralto, and Calvin Coxé, tenor. Thus they are known to many thousand music lovers throughout the country, but to their more intimate friends they are Mr. and Mrs. Coxé, a couple whose devotion to their art and to each other is proverbial. Their visitor agreed with them with regard to the principles for success, but after listening to some of the good jokes they told on themselves, it was evident that there is another cardinal principle of success which they apply largely—possibly unconsciously—to their lives and their outlook. And that is a very well developed sense of humor, without which any life—be it a musician's or a street cleaner's—is very empty.

CREDIT HERBERT WITHERSPOON WITH THEIR SUCCESS.

"We started our tour last season about August 19, in Oklahoma, and from there we went to Kansas, covered a part of Texas and came back to Indiana, Illinois and Kentucky. Then we went to Michigan and Ohio, and from there to northern Wisconsin, Minnesota, North and South Dakota. That took until about the middle of De-

cember, and if you think we were having a soft time riding around the country, just let me tell you—we sang nearly every night in the week except Sundays, and in several of the larger cities, like Indianapolis and Louisville, we sang Sunday afternoon and evening as well. Then our spring tour began March 2 in Missouri and lasted nine weeks, closing in Minnesota."

"And what were you doing in the interim between the two tours?"

"Oh, we were not idle. You know one of our maxims is progress, and so between times we study and coach with Herbert Witherspoon. We feel that we owe much to his splendid teaching. Since our return from these tours so many people have asked us, 'But how do you manage to sing for so long a period and come through with your voice in such good shape?' And the only answer is that in our opinion if it were not for the Herbert Witherspoon method of singing, such a thing would be impossible."

THEIR WORK AND THEIR AUDIENCES.

"How do you enjoy the work?" asked the writer, guessing the answer even before it came.

"Oh, we love the work," came the enthusiastic reply. "Of course, it means a different audience every night, but you know the old saying 'Variety is the spice of life,' and it is really fascinating to be always delving into the unknown. Then, too, we really do reach some people who hear very little of that kind of music and they are so appreciative. They seem really hungry for it. We have especially enjoyed our audiences in the schools and high schools. The children are very appreciative and demonstrative. Young people in this generation are fortunate in being able to learn so much about music in their regular school work. Hardly any school we saw was without its musical instruments and the regular instruction along that line."

"HELLO, THERE, AMY!"

"Miss Ellerman, is it true that you could drive a horse when you were three years old, and could rope and brand cattle, shoot ducks, hunt deer and husk corn before most children are out of the kindergarten?"

"Goodness! I don't know who could have told you all that, but I must confess they spoke the truth. At one of my concerts there was an old man on whose knee I used to sit and hear exciting stories when I was a little girl. When I came out on the stage to sing my first number, he was sitting in the middle of the audience, but he waved his hand and called, 'Hello there, Amy!'"

THE BOLSTERED PIANO.

"Another funny thing happened in a small town. With me on this tour were the members of the Fleming Trio, three dear girls, pianist, violinist and cellist. At this particular place we were giving a concert in the high school

auditorium, and the piano on the platform looked like a relic of the past ages. The pianist wished the instrument placed at a better angle, and called Mr. Coxé to help her. What was his great amazement and chagrin to find that it had been bolstered up in some precarious fashion, so that when he started to move it the thing fell down and he had to call for help from some male members of a thoroughly amused audience.

"We finally got it back, but after that experience, I was very careful how I played the role of piano mover with a strange piano," added Mr. Coxé with a hearty laugh.

THE MIDNIGHT OPENING.

"If you were out last winter, you must have had some wild experiences, it was so severe," remarked the interested listener.

"Oh, some funny things did happen, like missing trains and getting snowed in, but that's all in the day's work," declared Mr. Coxé. "Sometimes it did seem, however, that bad luck must be camping on our trail. One night a recital was booked in a town in South Dakota and the following

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AMY ELLERMAN AND CALVIN COXE

"Looking pleasant" at Indianapolis, Ind. (left). (Top right) Miss Ellerman endeavoring to make friends with the wild buffaloes on the South Dakota prairies. (Center) Miss Ellerman (second from the left) and the members of the Fleming Trio, snapped in Enid, Okla. (Bottom) "What's in a name?" It really appears to be the biggest thing around in this picture. The figure is that of Miss Ellerman.

evening one in Minnesota. Accordingly, we decided to take a train that left the first town about 11 o'clock the morning after the recital. We were all at the station, bag and baggage, at the appointed time, but no train appeared. It had been snowing all night, and as we waited for the errant train the big flakes were building the drifts still higher. At length, the agent cheerfully announced that the train would be eight hours late.

"There was nothing to do but be a good sport and make the best of it, so we settled down to wait, hoping against hope that the train might make up some of the time. After a long wait a freight, preceded by two big locomotives, wheezed its slow way into the station. We at once decided to try our luck in the caboose, and having stocked up in peanuts and candy to fortify ourselves against the probable non-appearance of any other food, we boarded the train. But our troubles were by no means over. The caboose was about as warm as the North Pole and our engines would push and jerk and crash their way through the great snowdrifts, in effective, if scarcely smooth riding, fashion.

"But everything has to come to an end some time, even though we had begun to think the ride would be the end of us, and after a long time the deluge came. When within a few miles of our Minnesota goal an axle or something smashed, and we were really stranded—that is, to all intents and purposes. Fortunately, when we crawled out and reconnoitered, we found that there was a farmhouse at no great distance, to which we broke our slow and arduous way through the snow. What was our delight on arriving to find the telephone still in working order, and having established communication with the theater, we found the audience was still patiently waiting for us to put in an appearance. The farmer obligingly hitched up his bobsled, and, bundled in buffalo robes, we started for the town. Just as the lights of the town began to twinkle and we were feeling that at last our troubles were over, everything went over into the snowdrifts. The driver had gone too near the edge of the road, which was difficult to follow because of the snow.

"We resolved that nothing could stop us now, so on we went, arriving at the theater just about midnight, to be greeted with a loud and lusty cheer. Apparently the audience thought it was far better late than never, for throughout our program the enthusiasm was very marked.

THE INTERESTED CANINE.

"And speaking of appreciative audiences," continued Mr. Coxé, "at one place the audience itself was augmented by a big dog, which sat down in front in the aisle. When Miss Ellerman came out to sing her first number, the dog turned his back on her, and did not look around until the trio came out. He was manifestly interested in the cello. His attention having been attracted, he continued his interest in the program, and to such a degree that during one

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of Miss Ellerman's encores he barked loudly and long, so that the house was in a tumult for nearly five minutes."

THEIR PLANS FOR THE FUTURE.

"And your plans for the future?"
"We are starting West about the fifteenth of this month, and intend to visit with our families until the middle of August, when our tour starts in Minnesota. Already eighteen weeks are booked up, which will take us up to December 20. We are touring next season with that charming violinist, Vera Barstow, who also will play accompaniments for Miss Ellerman. And not to be outdone in courtesy, Miss Ellerman is to play for her. And after that—oh, well that's a long time ahead, and we'll write you all about it, for now we have talked quite long enough and there is so much to do. Au revoir!"
H. R. F.

Haywood Institute Discontinues for Summer

Frederick H. Haywood, author of "Universal Song" and director of the Haywood Institute, completed his season's work on June 22 and discontinued the department of voice culture classes for the summer. During the past season 159 students have been enrolled for the class instruction course, which is based on the manual, Universal Song.

On June 29 a pupils' recital was given at the studios and a program of songs by American composers was presented by members of the advanced classes, all of whom have received their entire vocal education in classes. Mr. Haywood has a selection of twenty or thirty American songs which have been adopted as the regular repertory of the institute classes. Among the composers are Francis Moore, Stickles, O'Hara, Rogers, Mary Helen Brown, Gilbert, Cadman and Speaks.

During the past year Mr. Haywood has given twenty-three demonstrations of his Voice Culture Course for Classes in the Eastern States. This work is attracting much favorable notice among teachers and public school music supervisors throughout the country. Roland Foster, of the vocal department at the State Conservatorium, Sydney, New South Wales, is introducing the course in Australia.

A large number of private pupils will continue their work through July while Mr. Haywood is in New York conducting his summer normal classes for teachers and supervisors. August 1 the Haywoods will join Orville Harrold, tenor of the Metropolitan Opera, and his wife at their farm in Connecticut.

Klibansky Pupil's Summer Engagements

Pupils of Sergei Klibansky, the well known vocal teacher, are as busy as ever even during these summer days. Lotta Madden sang with success at the Stadium concert on July 4 with the National Symphony Orchestra, under W. H. Rothwell. Cantor B. Woolf was soloist there the preceding evening, both artists having to give encores. Helen Riddell substituted at St. James' Lutheran Church and gave a recital at the Educational Alliance. Ruth Percy sang at a concert of the Masonic League in Carnegie Hall on July 7 and at the Waldorf-Astoria Hotel on July 8. She has been re-engaged for the Clinton Avenue Congregational Church and also for the New Synagogue. Eugenia Patterson made a successful concert appearance in Reedsville, N. C., and Elizabeth Starr substituted at the Paterson Presbyterian Church. Elsie Bartlett has been engaged for the new Broadway production, "Scrambled Eggs," and Virginia Rea, who is now under the direction of the International Concert Bureau, is being booked for a tour as far as the Pacific Coast.

Mr. Klibansky gave a recital for his summer pupils and the pupils of the American Institute of Applied Music June 30, at which Marjorie Almy and Helen Riddell sang an interesting program that was much appreciated by the students and their friends. Ruth Percy, who accompanied, added a few songs at the end of the program. Her rich contralto voice delighted her audience, especially when she sang "Way Down in Old Virginia."

Ruby Potter Assists Washington Opera Chorus

Ruby Potter, one of Washington's promising concert-opera singers, assisted the Washington Opera Chorus at its May fete, May 22, in the beautiful Chevy Chase School. Milton Aborn recently heard Mrs. Potter sing, and was pleased with the beautiful tone and diction shown. Mrs. Potter's husband is Louis A. Potter, Jr., concert pianist.

William Wylie Sings "Nancy's Answer"

M. Witmark & Sons recently received the following letter from William Wylie, the tenor: "Picked up 'Nancy's Answer' here in Columbus and sang it at a club meeting the other evening with great success. Also they liked 'Values'! I shall use both at Cannonsburg on the 24th."

CARUSO THRILLS ENORMOUS AUDIENCE IN NEW ORLEANS

Famous Tenor at His Best—Morgana and Stoessel Also Received with Enthusiasm

New Orleans, La., June 30, 1920.—The world famous tenor, Caruso, appeared in concert on June 26 at the Athenæum. From every point of view the event is unanimously regarded as one of the most sensational yet recorded here. Long before sunset throngs gathered on Clio street, taking their places against fences and walls, or comfortably arranging themselves on improvised seats so as to enjoy al fresco the golden tones that would be wafted from the hall. About the time that the concert began the streets around the auditorium reminded one of carnival night. Every available foot of space in the alleyway of the Athenæum was occupied by men, women and children. Many police officers were on hand to control the crowds, but their best efforts could not prevent numbers of people from clinging onto the fire escapes and others places of vantage. The balconies of the houses near the Athenæum were packed with music lovers, and automobiles lined the streets for many blocks.

Inside, the Athenæum presented a spectacle never before witnessed here. Every available seat was taken and an overflow of some 200 persons had to be accommodated

place. And it was this latter prejudice that was hardest to overcome. Less than a year ago a prominent English singer known to American audiences as an operatic artist, registered a considerable success in London for her singing of a light operatic role, but she refused to appear in the work's American production because she was convinced that a singer could only hurt her artistic reputation in America by such an appearance, and there was more truth than fiction in what she said. Margaret Romaine, however, made the leap in safety. In fact, there was not the slightest doubt of her operatic success after she made her Metropolitan debut in a performance of "La Bohème." With critics and public alike she was hailed as a distinct addition to the Gatti-Casazza forces.

Helene Kanders Plans Serious "Recreation"

Even in vacation time Helene Kanders, dramatic soprano, plans ahead for every hour, practically, of her strenuous winter season. Important in the planning, she declares, is the choice of definite recreation for her leisure time. While adhering steadily to her practice of daily physical exercise, both in the open air and through carefully worked out breathing exercises which stimulate the entire body, Miss Kanders believes also in choosing a definite line of mental recreation. Her choice for next winter is in the serious direction of physics and higher mathematics. "What has that to do with your art?" her friends exclaimed. "Nothing worth knowing is unrelated to art," she maintains, "for it is as comprehensive as human life itself. Besides, the immediate contrast between the studies which I call 'recreation' and the daily details of my musical work are a tremendous mental refreshment and help me to do better artistic work in the end."

Miss Kanders is in a charming country spot for the present, the address of which she has divulged to only a few chosen friends. "I don't want anyone to find me for a while," she said, on closing her winter home on Riverside Drive. "I'm playing hermit for a few weeks, just to relax completely after the past season's rush, to gather a fund of reserve strength for the coming winter." In the autumn Miss Kanders begins an extended concert tour under the management of Lee Keedick.

Louise Stallings "Actually Raked Hay"

Previous to her very successful appearance in Columbus, Ga., on April 17, the Enquirer-Sun of that city printed an interesting little interview with Louise Stallings, artist-pupil of Lena Doria Devine. The article read in part:

"I cried the first time I sang in public," Louise Stallings told an Enquirer-Sun reporter last night. "I will never forget. I was a little girl then and the occasion was a special Sunday School program given at a church in Illinois. . . . I will tell you also that as a girl I actually raked hay. In my girlhood I was left without a mother, and there being six healthy members of the family to cook for I was kept busy. I have always been practical—I fear too much so to ever be an artist." Miss Stallings need never have made the statement. She has no trace of the usual erratic disposition that accompanies the great singers. She is an American, and prefers to be known as such, remaining with the Chautauqua and disdaining opportunities to enter grand opera, where, no doubt, her voice would very quickly place her in a stellar role. . . . She studied in New York under Mme. Devine, noted vocal teacher, who for years received her training under Italian leaders in Italy. . . . As the concert stage affords her an opportunity of reaching people beyond the range of grand opera by virtue of their geographical locations, Miss Stallings feels that her decision to decline grand opera offers is not without its reward.

Shattuck to Return to Southwest

Arthur Shattuck, who made himself popular in the Southwest during his last American tour two seasons ago, will return to that part of the country for a number of concerts in the spring.

Engagements already closed for the first week in April include recitals in St. Joseph, at Chickasaw College, and at Tulsa, Okla., as well as appearances with the New York Philharmonic Orchestra in Dallas and Fort Worth, Tex.

Lada to Dance for Art Society of Pittsburgh

Lada, the favorite American dancer, has been secured by the Art Society of Pittsburgh for a concert at Carnegie Music Hall on November 1 next, making her third appearance in that city. Nearly fifty dates already are booked for Lada's transcontinental tour, twenty-two of which are return engagements.

Berumen to Appear at the Stadium

Ernesto Berumen, the brilliant young pianist who scored a marked success two years ago at one of the open air concerts at the Stadium, will again appear there this summer, playing the Liszt Hungarian Fantasie by special request.

Orville Harrold

Who Sings

"The Quest"

by

MINETTE HIRST

writes to the composer:

"In appreciation of your lovely songs."

Sincerely, ORVILLE HARROLD



on the stage. The assisting artists proved to be worthy of their place upon the program. The warm tone, clean technic and sincere interpretations of Albert Stoessel, the violinist, won rounds and rounds of applause. He was accompanied by Eda Flotte Ficaou one of the city's best pianists, who after several days of retirement was joyfully welcomed to the concert platform.

Of Nina Morgana one must speak with enthusiasm. It would be an injustice to say that she scored anything less than an ovation. First of all, she possesses a beautiful natural voice, admirably schooled, her staccati and intonation being points of especial excellence. The richly-gifted prima donna counts among her valuable attributes a winsome and magnetic personality.

Caruso was at his best and sang with an opulence of tone that thrilled the vast audience. His refinement of phrasing and elegance of style is art in the purest sense. Salvatore Fucito's accompaniments were admirable.

The concert was given under the auspices of Philip Werlein, Ltd. This long established firm recently created an artistic department, with Harry Brunswick Loeb as its manager.

Romaine Reverses the Process

There have been in the past frequent examples of singers who entered musical comedy after success of a kind on the operatic stage. It remained, however, for Margaret Romaine to reverse the process. In doing so Miss Romaine undertook no light task, for not only did she have to convince impresarios that she was capable of facing the more exacting requirements of the operatic stage but in addition she had to overcome what to the great majority of singers would have been an insurmountable handicap—that of convincing the public that a singer they had heard in musical comedy was capable of filling a more important

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THE SUCCESS OF THE PHILHARMONIC ORCHESTRA OF LOS ANGELES

What It Has Done in Its First Season—What It Will Do in Its Second

The newspapers of June 11, 1919, in Los Angeles, Cal., announced the founding of the new Philharmonic Orchestra of Los Angeles by W. A. Clark, Jr., citizen, musical student and philanthropist. A concise statement was made that a season of thirty weeks of symphonic music would be given, composed of twelve pairs of symphony concerts, fourteen popular concerts and twenty-one school and educational concerts, rendered by an organization of ninety men led by a noted conductor, presenting the best in orchestral literature, assisted by well known vocal and instrumental soloists.

The Philharmonic Orchestra of Los Angeles was formed to meet the highest ideals of the founder and the public, to provide for Los Angeles the opportunity of possessing a symphonic organization that should be second to none, continuous in its work, unhampered in its means and scope, democratic in spirit, authoritative in its methods, able to put within the reach of every class the highest and most beautiful thoughts in the realm of music.

The year has passed; each and every promise made on June 11, 1919, has been fulfilled, and in addition a number of successful concerts have been given in Santa Barbara, Pasadena, Claremont, Fullerton, and in the colleges and schools of Southern California. In conjunction with the Los Angeles Oratorio Society, "The Messiah" and "Elijah" have been rendered. On Easter Sunday morning with the Hollywood Community Chorus, on Mt. Olive in Hollywood, a remarkable Easter service was given with impressive ceremonies.

The season soloists included Clarence Whitehill, Rudolph Ganz, Albert Spalding, Helen Stanley, Cherniavsky Trio, Olga Steeb, Elizabeth Rothwell, Ilya Bronson, Leopold Godowsky, Alfred Kastner, Alice Gentle, Marie Tiffany, John Smallman, Sylvain Noack, Brahm Van den Berg, Sophie Braslau, Mildred Marsh, Maurine Dyer, Patricia Henshaw, Leo Ornstein, and the Stanford Male Chorus.

The choice of Walter Henry Rothwell to guide the destinies of the Philharmonic Orchestra of Los Angeles was an excellent one, and the increase in attendance at each concert showed the enthusiasm and endorsement of the patrons and their full acceptance of his musical authority. His programs, while always interesting and absorbing, have been of the highest order of musical excellence. In the men the utmost good fellowship and harmony prevailed and a keen competition to accept the guidance of the leader and give to the auditor a perfect ensemble.

The educational value of this combination cannot be estimated or the advertising value abroad of Los Angeles as a musical center. Over 40,000 auditors listened and profited by hearing the twelve pair of symphony concerts; over 25,000 enjoyed the popular concerts; 30,000 school children were enlightened through special programs in public school auditoriums; 20,000 heard the concerts given throughout Southern California; 1,000 student members of the public school symphony orchestras were given the opportunity to study and hear the works of the great masters of symphonic composition. The school teachers, during their Institute Week, were given two special programs. Over 120,000 auditors were present during the rendition of the sixty-four concerts, and 129 compositions were presented and twenty-five soloists heard. Truly, the well laid plans came true. All the concerts were given as planned, on the dates announced and with the soloists scheduled to appear, to capacity houses.

Walter Henry Rothwell, composer, student and conductor, has triumphed in Los Angeles, has won the hearts and admiration of every musician and music lover. His remarkable powers as a conscientious drillmaster, interpreter and inspired leader place him in the front ranks of modern symphony conductors of the world. His instantaneous success in Los Angeles led to his selection as conductor of the new National Symphony Orchestra for a series of con-

certs now being given at the Lewisohn Stadium, New York.

The personnel of the Philharmonic Orchestra of Los Angeles is made up from the best musicians of California and the West, coupled with first chair men who have been assembled from the leading orchestras of America. Many of them for years have known only symphonic work and are authorities on their chosen instruments. A number of solo instrumentalists have been added this season, carefully selected from the ranks of the Eastern and European orchestras, thus guaranteeing a perfect ensemble.

Early last season the capacity of Trinity Auditorium was tested by those seeking admission to the Philharmonic Orchestra concerts, and wishing to provide the best auditorium in Los Angeles for the Philharmonic patrons, Mr. Clark acquired the lease of Clune's Auditorium, which in the future will be known as the Philharmonic Auditorium, the home of good music. Here will occur all concerts and rehearsals of the Philharmonic Orchestra.

In addition, the house will be used as the home of the L. E. Behymer attractions, the Ellis, Lyric and Orpheus clubs, the Los Angeles Oratorio Society, the various local musical and artistic events, as well as housing grand opera, light opera, musical comedy, lectures, and the best of the traveling and dramatic shows.

THE FOUNDER.

W. A. Clark, Jr., the founder of the Philharmonic Orchestra, planned and builded well. An excellent musician himself, he possessed the true vision of the component parts of his great offering and assembled them, not for a season but for many seasons, and as need arises and opportunity occurs, will perfect the parts until Los Angeles can truly say: "We have the leading orchestra of America." The board of directors and advisory board have but one idea—to carry out the ideals of the founder and obtain the greatest musical good for the greatest number of patrons. L. E. Behymer, the manager, possesses a managerial experience extending over a period of thirty years that has made him the best known of Western impresarios.

The board of directors of the Philharmonic Orchestra of Los Angeles now announces the plans for the second season, beginning the afternoon of November 5. It promises to be the greatest yet enjoyed by music lovers in the Southwest. There will be twelve pairs of symphony concerts and twelve popular events, all in the Philharmonic Auditorium. The symphony series will be the most pretentious that has yet been offered here. The programs of the symphony concerts will be of the highest class, including not only the well known standard symphonic works but much that is new to the Western concertgoers. Mr. Rothwell will bring with him from Eastern and European music markets importations new to the West, and these will add interest to the programs he is planning to present.

Among the soloists for the second season will be Josef Lhevinne, Margaret Matzenauer, Jean Gerardy, Olga Steeb, May Peterson, Emilio de Gogorza, Elizabeth Rothwell, Theo Karle, Mischa Levitzki, Samuel Gardner, and others to be announced later.

1921 SPRING TOUR OF THE LOS ANGELES PHILHARMONIC.

The Pacific Coast, being so remote from Eastern musical centers, has depended wholly upon the traveling orchestras from the East and Middle West for symphonic music, often waiting several seasons for a visit of those organizations whose time, naturally, has been given to the cities nearest at hand. The Damosch and Russian Symphony Orchestras made occasional tours in the early days, Damosch following up about every third or fourth season. The Minneapolis Symphony has visited the coast three consecutive years, most successfully, but the Seattle, Portland and San Francisco (under Alfred Hertz) orchestras have only toured in the immediate vicinity of their respective homes.

In the spring of 1921, at the close of the second year, at Mr. Clark's wish, the Philharmonic Orchestra of Los Angeles will make a comprehensive tour of five weeks, visiting the principal cities of the West to and including Denver, from San Diego on the south to Victoria and Vancouver on the north. The entire personnel of the orchestra, traveling in a special train, will visit San Diego, Santa Barbara, Tucson, El Paso, Albuquerque, Colorado Springs, Denver, Grand Junction, Ogden, Salt Lake City, Butte, Helena, Missoula, Walla Walla, Spokane, Seattle, Victoria, Vancouver, Tacoma, Portland, Ashland, Bellingham, Eugene, Marysville, Sacramento, Oakland, Berkeley, San Francisco, Stockton, Fresno and Bakersfield.

Special arrangements have been made for programs with many of the schools and colleges en route. Music festivals have been planned and the Philharmonic Orchestra of Los Angeles will become the touring orchestra of the West, making annual visits to these points. Requests are coming in daily from many Western cities which have never, on account of auditorium facilities or limited population, been enabled to hear the great symphonies rendered by an adequate organization. Walter Henry Rothwell is planning a special program for each point visited. The soloists will be Sylvain Noack, Ilya Bronson, Alfred Kastner, and other solo instrumentalists of the organization.

Edgar Schofield Sings at Lewisohn Stadium

Edgar Schofield, bass-baritone, soloist at the Lewisohn Stadium concert on Wednesday evening, July 14, chose for his offerings the "Evening Star" aria from "Tannhäuser" and "Dio Possente" from "Faust." In his rendition of these favorite numbers Mr. Schofield showed himself to be a singer of considerable attainment, and met with such approval on the part of the audience that several encores were demanded.

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Cornet and Trumpet—Edwin G. Clarke.
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Earlier Masters Also Included in Programs—Choir of
Bach's Own Church Participates

Leipzig, June 25, 1920.—The eighth German Bach Festival—the revival of an old institution that has been of vital importance to the preservation of the highest musical traditions—has just been held in Leipzig, and, thanks to the untiring labor and the outstanding ability of its organizer, Prof. Karl Straube, has been an unqualified success. Almost insurmountable were the difficulties in the way of accomplishment in these times. Deficits in all treasuries, transportation troubles and political confusion have combined to postpone this event again and again. To have made the festival a reality once more redounds to the glory of the old music city of Leipzig, the chief guardian of the Bach cult in Germany. Here the cultivation of Bach's music is a century old tradition; here stands St. Thomas' Church, where Bach developed the chief activity of his career, and here, in the small, modest St. John's, the Bach vault has at last been completed, as a remembrance that Bach found his last resting place in its yard.

It is a fortunate circumstance to possess, in Professor Straube, the present cantor of St. Thomas', the most faithful guardian of the great man's heritage. Armed with all the weapons of a deeply grounded musical knowledge and an irresistible strength of will in the realization of his ideas, a tenacious diligence which rouses even the most inactive members of the orchestra and choruses to maximum accomplishments, an elementary feeling for correct tempi and dynamic effects, this musician appears to be the born conductor of Bach festivals, and, moreover, a man who simply succeeds in all he undertakes.

Straube has constructed the festival programs so that homage was done not only to Bach himself, but so that the period before Bach as well received its due. That, of course, increased the bulk of the conductor's work considerably. For of printed material of the music of this period there exists next to nothing, so that the parts had to be prepared in manuscript, provided with marks of expression and corrected. What that means only a conductor himself can really appreciate. The whole thing came off without mishap, and Leipzig once more confirmed its rank as one of the leading music centers of Germany.

THE FIRST DAY.

The first day of the festival, consisting chiefly of pre-Bachian works, was essentially of historical interest. Not all the works which we heard on this day will be capable of life when they are produced in concert. Their place is in divine service, for which they were created. Besides old North German masters, such as Georg Böhm, Matthias Weckmann and Dietrich Buxtehude, a number of Saxon composers of the sixteenth, seventeenth and eighteenth centuries had their say. Besides the pre-Bachian cantors Sethus Calvisius, Johann Hermann Schein, Sebastian Knüpfer, Johann Schelle and Johann Kuhnau stood the quondam organist of St. Nicholas, Johann Rosenmüller, and the old kapellmeister of the Dresden court, Heinrich Schütz.

The regular church offertory at St. Thomas', briefly known as the "Motette," a time honored Leipzig institution on Fridays and Sundays, too, was drawn into the frame of the festival. On the morning of the first festival day it comprised the Bach double chorus "Singet dem Herren" and several interesting organ works. On this occasion Karl Straube led the famous "Thomaner" in person, and proved once more that they are the best boys' choir in Germany—magnificent voices, especially in the treble, well drilled and intensely musical. With this choir co-operated the choir of the Leipzig Bachverein, which is also regularly conducted by Straube.

THE SECOND DAY.

A festival service in St. Thomas' Church began the second day: a festival service in a dual sense, since on the one hand it gave the clergy an opportunity to do homage to the greatest composer for the church, and on the other because it distinguished itself above all others of the year by its rich musical adornment. It is difficult for us to believe, in this musically impoverished time, that in the time of Bach such a musically ornate liturgy was the rule instead of the exception. It is a fact, however, for the Protestant service of that period still had the ambition to achieve, as an art accomplishment, the perfection of the Roman Catholic mass. This relation between the mass and the Protestant service was clearly demonstrated by the German "Sanctus," the "Kyrie" and the "Credo" that were sung in this festival service.

The festival cantata was Bach's "Also hat Gott die Welt geliebt." Here again the Thomaner shone, and especially little Master Schreiber, an eleven year old boy possessing a bell-like soprano voice and a coloratura technic which many a prima donna might covet. He showed it in the aria "Mein gläubiges Herze," and his accomplishment had a worthy counterpart in that of the youthful organist, Günther Ramin, who closed the service with an effective interpretation of Bach's D minor toccata.

ANCIENT NOVELTIES.

Then came an orchestral concert in the Gewandhaus, giving a fine perspective of Bach's own time. It revealed a whole series of sensations, one of them being the master's D minor concerto for two violins. Hitherto we have known this work only as a concerto for two pianos in C minor, but in its original form, restored by the Breslau musicologist, Max Schneider, it was a double concerto for violins. In this form its first and last movements especially are imbued with such gripping rhythmic force that it released veritable hurricanes of applause. The work will

run a triumphal course through all the concert halls of the world, and music lovers ought to be sincerely grateful to its restorer. On this occasion Adolf Busch and Edgar Wollgandt were its brilliant interpreters.

Similarly sensational in its effect was the performance of G. Philipp Telemann's dramatic cantata, "Ino," which Elisabeth Rethberg, the brilliant dramatic soprano of the Dresden Opera, sang with rare mastery. The cantata is the work of an octogenarian; yet what a power of expression in its recitatives, what profound and genuine passion in its arias! And with what a certainty the orchestra furnishes the substrata to all of this! Of the other numbers of this memorable concert the "Concerto Grosso" of Stölzel should be especially noted as signaling in glowing phrases the joy of the music making of those times. An organ concerto by F. G. Walter once more gave an opportunity to Günther Ramin to show his virtuosity, and a piano concerto of Philipp Emmanuel Bach brought a splendid success of the Leipzig pianist, Joseph Pembaur. The D major suite of Father Bach brought the concert to a close.

A second concert took place the same evening in St.

minor. A daring accomplishment, too, is this suite for flute alone, played on this occasion by Oskar Fischer.

Bach's pioneering activity as composer for the harpsichord is too well known to require comment. A fresh demonstration of it, however, was the G major "Partita" played by Pembaur. A rarely heard instrument, the viola da gamba, celebrated a revival in the sonata with harpsichord, played by Christian Döbereiner, of Munich, and Günther Ramin. A rare titbit for musical gourmets was this combination of harpsichord tone and the bright notes of the gamba! A flashing glimpse of rokoko and ancient régime.

Three rarely heard choruses closed the festival on the same evening in St. Thomas'—Bach's "Missa brevis" in A major, a work which surprises by its cheerful atmosphere; a cantata studded with splendid choruses, and the "Easter" oratorio. Again all the energies of the festival united in one last brilliant performance, and every visitor left the hallowed place, profoundly moved, and filled with the conviction of the truth of Beethoven's words: "Not Bach (brook)—Meer (ocean) should be his name!"

DR. ADOLF ABER.

Late News Items

Cyril Scott, composer, pianist and philosopher, will come to this country next season.

Peggy Bolton, three and a half year old daughter of Marguerite Namara and Guy Bolton, passed Ethel Leginska's tone test and will soon begin piano lessons.

The Asheville (N. C.) Music Festival will take place August 16-21.

Ada Soder-Hueck will spend the month of August in the White Mountains.

Clara Novello Davies will sail on Saturday for London.

A second son has arrived at the home of Mr. and Mrs. Harold Gleason, of Rochester, N. Y.

Sonia Yergin will sing at the Stadium concert July 27.

Claire Dux, Berlin Opera soprano, was seriously injured in an automobile accident.

Robert F. Midkiff, adopted son of Mme. Schumann-Heink, was killed in an airplane accident at Tulsa, Okla., on July 18.

Gretchen Blaine Damrosch, eldest daughter of Mr. and Mrs. Walter Damrosch, was married on July 17 at Paris to Thomas Knight Finletter, of Philadelphia.

Marjorie Church's Musicianship Praised

Marjorie Church is a pianist whose work in a restricted field in and about Boston has kept her until now from obtaining that wide recognition which her talent entitles her to. Her first venture into New York, two seasons ago, brought her quite unusual notice from most serious critics of the metropolis. The Tribune critic, for instance, wrote: "She has learned that discretion in the matter of tonal architecture is one of the first factors in clear interpretation. She can analyze, plan and build her music with clear thought and firm purpose. One does not often hear, at a first recital, so satisfying a combination of the essential qualities of musicianship"—high praise indeed from so eminent an authority. It is quite possible that Miss Church will make New York her headquarters next season. Besides concert playing, she will teach in the metropolis as she has in Boston, a number of her pupils coming from that city to keep on with her here.

New Publishing Partnership


E. A. Gunther, for eighteen years with Arthur P. Schmidt, the music publisher, as New York representative, has resigned his position to form a partnership with the old publishing house of J. F. Schroeder, 10 East Sixteenth street. The firm name will hereafter be Schroeder & Gunther. The new firm will conduct a retail and mail order business, carrying all publications, domestic and foreign. In its own publishing business special attention will be devoted to educational material.

Tom Bull Struck by Lightning

Thomas Bull, chief of the Metropolitan Opera House ushers and connected with that institution for nearly thirty years, is certainly a victim of hard luck. Last spring he suffered a light stroke of apoplexy, from which, however, he rapidly recovered, only to have a hemorrhage behind his right eye which rendered it blind for several weeks. He recovered from this also and went to Wentworth, N. H., to visit his friend, Dr. R. L. P. Ryan, only to be knocked unconscious on July 14 by a stroke of lightning which struck near him. Fortunately, he was not seriously affected and has practically entirely recovered from this latest misfortune at the present writing.

Diaz Sings Two Vanderpool Songs

At the first annual banquet of the National Association of Winchester Clubs, held at Woolsey Hall, New Haven, Conn., on July 1, the following artists rendered an enjoyable program: Oliver Denton, pianist, Rafael Diaz, tenor of the Metropolitan Opera House, and Lucy Marsh, soprano. Of Mr. Diaz's most popular numbers were two songs by Frederick W. Vanderpool, "Values" and "The Heart Call."



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Thomas' Church, of which a brilliant and in every detail successful performance of Bach's "Passion" according to St. John was the piece de resistance. Though shorter, this "Passion" is not less important than the celebrated one according to St. Matthew, and the figure of the Evangelist especially has been modeled in proportions which must move profoundly even a musician of modern sentiments. Hans Lissman, Leipzig's leading lyric tenor, sang it with all the resources of his fine art. Dr. Wolfgang Rosenthal as Christus, Oskar Lassner as Pilate, Ilse Helling-Rosenthal and Martha Adam were his worthy collaborators.

THE FINAL DAY.

The last day of the festival again was devoted exclusively to the works of Bach. The chamber music concert in the Gewandhaus especially gave a particularly happy opportunity to admire Bach as one of the boldest innovators in the history of the art—the side of the master which is especially sympathetic to us modernists. It would hardly be possible to write the history of any single solo instrument without paying tribute to Bach. But the boldest things of all perhaps are embodied in his sonatas for violin alone, of which Adolf Busch interpreted that in A

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CHICAGO APOLLO CLUB IS WRONGLY CRITICISED, SAYS BUSINESS MANAGER

Recent Criticisms Answered in Letters to the MUSICAL COURIER—Rudolph Reuter Gives Recital—Ayres-de Horvath Appears at Bush Conservatory Recital—American Conservatory Recital

Chicago, Ill., July 17, 1920.—In last week's issue these columns contained the following article:

APOLLO CLUB AND LOCAL TALENT.

It has been reported from various sources that the management of the Apollo Club pays only fifty dollars to local soloists and then asks them for an advertising card in the club's program; thus the artist's services are given gratis pro deo. Since the days when Carl D. Kinsey managed the Apollo Club, the organization has been run in a somewhat precarious financial manner, as a deficit is generally reported at the end of a season, while when Kinsey resigned from the club several years ago, it was known that a surplus of \$11,000 was to the credit of the club. For the past few years the management of the Mendelssohn Club had been entrusted to Harriet M. Snow, who resigned, and in her place the manager of the Apollo Club had been elected. It is hoped that the same economical way of running the Apollo will not be grafted onto the Mendelssohn—an excellent organization, which up to date has paid talent according to its worth and not caring whether the artist came from New York, Chicago, Akron, Philadelphia or Boston to affix the fee. Thus the Mendelssohn Club has progressed, while the Apollo in the past few years has retrograded sadly. This criticism in no way touches upon the artistic standing of either club, both of which are well directed by Harrison M. Wild, who knows better than any one that artists who will appear for fifty dollars cannot draw at the box office.

To this Maude N. Rea, treasurer and business manager of the Apollo Musical Club, takes exception and has written us the following letters:

Miss Jeannette Cox, care Musical Courier.

My dear Miss Cox:—Enclosed you will find the correction, of which I spoke over the 'phone, and I trust you will see that it is given as much prominence as the published article.

Isn't it curious, Miss Cox, how many things are said and even put into print with no knowledge whatever of the facts? At least I thank you for saying that the "artistic standing" of the Club is in no way questioned. It could scarcely be with last year's program to its credit.

It is useless to answer your charges, but time will prove how much of truth is there.

Very truly yours,

(Signed) MAUDE N. REA.

July 15, 1920.

Musical Courier, attention Miss Jeannette Cox, Chicago.

My dear Miss Cox:—In the Musical Courier of July 8, 1920, there is a letter containing a paragraph concerning the Apollo Musical Club and its management.

The statement is made that "when Kinsey resigned from the Club several years ago, it was known that a surplus of \$11,000.00 was to the credit of the Club." This is not true. On the contrary there were no funds whatever, and when the present management came in two years ago, there was a deficit of several thousand dollars.

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That has been cleared, however, and the Club today is in better condition financially than for some time.

Very truly yours,

MAUDE N. REA.

We acknowledge the correction and thank Mrs. Rea for same. The figures mentioned were for the year preceding Mr. Kinsey's resignation. Probably that \$11,000 was lost on the unproductive long tour which the club made at that time.

A later letter received from Mrs. Rea follows:

July 16, 1920.

Miss Jeannette Cox, Musical Courier, Chicago.

My dear Miss Cox:—There is another wrong statement in your article, which went unnoticed yesterday because of the more serious charges.

You say "It has been reported from various sources that the management of the Apollo Club pays only fifty (\$50) dollars to local soloists and then asks them for an advertising card in the Club's program; thus the artist's services are given gratis pro deo."

This is a wonderful piece of news. What we pay a soloist and what he or she accepts lies solely between us. No one is compelled to sing for the Apollo Club. We could give a very fine concert without a soloist. I do ask not only the soloists who appear with us, but many others to take advertising space in our programs and shall continue to do so, since this is perfectly legitimate business. But never have I insisted on any one doing this.

Your whole article is a serious charge, but I insist only on the corrections mentioned.

Very truly yours,

(Signed) MAUDE N. REA.

Our information was obtained from several artists who stated they had appeared with the Apollo Club and received but fifty dollars each and were also asked to take an advertisement in the club's program besides. If Mrs. Rea will kindly read the article carefully, she will find there is nothing said about the management "insisting" that the artists take the advertisement.

CECIL AYRES-DE HORVATH APPEARS AS GUEST AT BUSH CONSERVATORY.

An event of considerable interest took place last Saturday afternoon, July 10, when the Bush Conservatory presented Cecile Ayres-De Horvath as guest-artist in a piano recital before a large audience at the Conservatory Recital Hall. A newcomer here, Mme. De Horvath immediately won a host of admirers by her brilliant playing of a well arranged program. That she is a pianist of remarkable ability was evidenced from the start by her excellent handling of the Chopin B minor sonata, with which she opened. Youthful vigor, vitality, enthusiasm and understanding characterize her playing, as the following two groups, containing Gluck-Brahms, Scarlatti, Bach-Saint-Saens, Schubert-Liszt, Chopin, Chopin-Liszt and Saint-Saens numbers, showed beyond a doubt. Mme. De Horvath is a pianist with much to recommend her, and it is hoped Chicago will be privileged to hear more of her. She scored hugely and won much admiration.

MR. AND MRS. HERBERT JOHNSON SEND PARIS GREETINGS.

A postcard has been received from Mr. and Mrs. Herbert Johnson announcing their arrival in Paris and stating that they would hear Muratore and Chenal in "Monna Vanna" the following night at the opera. Mr. Johnson, as is well known, is the executive manager of the Chicago Opera Association.

RUDOLPH REUTER GIVES SPLENDID RECITAL.

One of the best piano recitals heard here for some time was presented by Rudolph Reuter on Tuesday morning at the Ziegfeld Theater—one of the Summer Master Class Series of the Chicago Musical College. These columns have often contained words of praise for this splendid and deserving artist, and again on this occasion only words of high commendation are in order for his masterly playing. His program, made up of Mendelssohn's E minor prelude and fugue, the scherzo from Schubert's B flat sonata, a Paderewski caprice, two Brahms, two Chopin, two MacDowell and three Liszt numbers, Borowski's A flat prelude, Charles T. Griffes' "The Fountains of Aqua Paola," Kramer's "A Fragment," Scott's "Lotus Land" and Debussy's arabesque, No. 1, was varied enough to lend full sway to his admirable qualifications, and in it he delivered himself of some remarkable playing. He was most heartily applauded by the delighted hearers.

VITTORIO ARIMONDI SINGS AT ST. EDMUND'S.

Vittorio Arimondi was specially invited by Father John J. Code to sing at a recent Sunday service at the Catholic Church of St. Edmund, Oak Park, which he did with great success.

AMERICAN CONSERVATORY RECITAL.

Artist-pupils of Joseph Lhevinne, David Bispham and Wilhelm Middelschulte furnished last Wednesday morning's recital in the American Conservatory series at Kimball Hall. A large audience was on hand and showed its

appreciation of each participant's work. Mildred Stewart, who has received splendid training under Mr. Middelschulte's excellent tutelage, opened the program with the first movement of the Handel G major organ concerto. Grace Welsh, Mae Doelling, Mrs. Young and Lyell Barber, who have taken advantage of Mr. Lhevinne's pedagogy, showed telling results in their individual numbers. The work of Louise McDonald, Sara Stein, George G. Smith and Louise Hattstaedt-Winter revealed Mr. Bispham's master hand. The entire recital was highly creditable to the American Conservatory and its master teachers, as well as to the students appearing.

THOMAS NOBLE MACBURNLEY, JR., ARRIVES.

Thomas Noble MacBurnley, Jr., made his appearance at the MacBurnley household on Wednesday, June 30. Both Mr. and Mrs. MacBurnley are receiving the congratulations of their many friends and admirers upon the arrival of Thomas Noble, Jr., who will most likely follow in the footsteps of his illustrious mother and father in the vocal profession.

JEANNETTE COX.

The Stadium Concerts

In the third week of the Stadium concerts, the National Symphony Orchestra, which has improved steadily under the competent hand of Walter Henry Rothwell, did some splendid playing. It was fine compliment to Mr. Rothwell and his men that the only program of the week without soloists, that of Friday evening, brought out by far the largest mid-week audience of the season. Saturday and Sunday always being the big days. There was the Tchaikowsky "Pathetique," followed by four or five Wagner numbers, and it was all done with a finish and enthusiasm which awoke the most enthusiastic applause from some seven or eight thousand auditors. The strings certainly have a warmth and smoothness of tone now which they failed to show in last winter's concerts.

The soloists of the week were: Monday, Herma Menth, pianist, in the Liszt E flat concerto; Tuesday, Sue Harvard, soprano; Wednesday, Hipolito Lazaro, the Spanish tenor, who, singing on a rainy evening, attracted and pleased a crowd which nearly filled the great hall; Thursday, Edgar Schofield, baritone; Friday, the Wagner-Tschaikowsky night referred to above; Saturday, Cantor Kanewsky, and Sunday, Sascha Jacobsen, violinist.

On Tuesday evening Samuel Gardner appeared to conduct his own symphonic poem, "New Russia," which met with the same cordial reception from the audience as when it was first produced, also under the composer's baton, at these same concerts in the summer of 1919.

Five Singers to Use Reddick's "Dawn"

William Reddick's new song, "Dawn," seems to be enjoying much favor. No less than five singers have elected to sing it at the coming Lockport Festival in September. Those who will compete for first honors in interpretation are Eleanor Hays Reed, Minnie Carey Stein, Dorothy Follis, Lina Conkling and Harvey Hindemeyer.

Other Hinds, Hayden and Eldredge publications that will be sung during the festival include "The Cock Shall Crow," Burnham, sung by Earl Tuckerman; "The Persistent Piper," Osgood, sung by Cecil Alden; "The Gull," Mabel Wood Hill, by Lotta Madden; "Twilight," La Prade, by Edna De Lima, and "Longing," Doering, by Bertha Anne Cooper.

Mr. Reddick recently finished another new song which is on the press. It is called "Margot" and approaches the ballad type. Undoubtedly, this song is the most popular he has written, and the fact that it is not difficult will tend toward making it a good seller.

Outdoor "Samson" in Berkeley

On Saturday evening, August 28, the Greek Theater of the University of California will be the scene of a mammoth production of Saint-Saens' "Samson and Delilah," under the direction of Paul Steindorff. As contemplated by Mr. Steindorff, this performance will far outshine any of its splendid predecessors. There are to be a thousand participants. The star cast of principals is to have the support of a chorus of five hundred and an orchestra of a hundred players, a ballet of more than that number, and a working force of mechanical experts. Julia Clausen has been engaged to sing the role of Delilah and John Hand will be the Samson. The general stage director is George Lask, and the business details are in the capable hands of Selby C. Oppenheimer.

Nelson Illingworth in New York

Nelson Illingworth, a baritone from Australia, is in New York for a short visit on his way to England. Mr. Illingworth, aside from his professional work, holds the position of examiner and vocal adviser for all the conservatories in Australia—they are all government controlled—and during his stay here will investigate the vocal departments of large musical institutions.

Phillip Gordon Summering in Maine

Phillip Gordon, the pianist, is now at Quisisana Camps, at the head of Kezar Lake, near Center Lovell, where with his mother he is the guest of Mrs. Samuel Strauss. Mr. Gordon writes to his manager, Daniel Mayer, that he is greatly delighted with the surrounding country and finds it a restful change after the heat of a New York summer.

Chester Wittell Under Foster's Management

Assisted by Leigh Wittell, violinist, Chester Wittell, a brilliant young pianist from Columbia, Pa., recently gave an interesting recital in the Reading, Pa., studios of George D. Haage. During the coming season the pianist will make a concert tour under the management of Kingsbery Foster of New York.

Harold Gleason Sails for Europe

Harold Gleason, private organist to George Eastman, will sail for Europe on the S. S. Finland on July 24. Mr. Gleason intends to devote two months to travel and study in Europe. He will return to America early in October.

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**EDITH MASON AND CHARLES
HACKETT SUPERB IN RAVINIA
"BOHEME" PERFORMANCE**

Florence Easton a Splendid Marguerite—Thursday Afternoon Children's Program Attracts Throng—Mason Adds Fine "Thais" to Her Successes

Ravinia, Ill., July 17, 1920.—The second week of the season at Ravinia came to a happy conclusion with a remarkable performance of Puccini's "La Bohème" with Edith Mason as Mimi, Charles Hackett as Rudolfo, Margery Maxwell as Musetta, Leon Rothier as Marcello, Louis D'Angelo as Schaunard and Paolo Ananian in the double part of Bernard and Alcindor. The Mimi of Mason is remarkable from every angle. She sang superbly, with great feeling and beauty of tone, and made of her Mimi a sympathetic figure of love and abnegation. Such a portrayal as Miss Mason gave the patrons of Ravinia will long be remembered for its excellence. Hers is a brainy conception of the part, and with her charming personality, her success was as big as deserved. Charles Hackett rose also to great heights as Rudolfo. He poured out lavishly golden tones and from the beginning of the performance to the end sustained the high mark reached after the narrative, his singing of which stopped the performance, the public clamoring for a repetition which the tenor wisely refused. If vocally Hackett was highly satisfactory, the same may be said histrionically. His Rudolfo is perfection. What more can be said? It is a great study, well worth witnessing, and students should try to get seats for the repetition, as they will benefit by watching Hackett go through the part. A singer seldom acts a role as perfectly as Hackett does Rudolfo.

Millo Picco was highly satisfactory in his part and shared with his colleagues in the success of the night. Margery Maxwell essayed for the first time in her young career the role of Musetta and she did it in creditable fashion, reflecting great credit on her teacher, Francesco Daddi. Chorus, orchestra, stage settings and lighting effects were homogeneously good, the whole performance being meritorious and enjoyable.

"FAUST," JULY 11.

The third week was ushered in with a repetition of "Faust" with the same cast heard previously, excepting Florence Easton who sang Marguerite instead of Edith Mason. Due to other duties this writer was not on hand, but from authoritative reports it may be said that Easton counts the role of Marguerite one of her best and that Charles Hackett did far better work with Faust than on first acquaintance. Hageman conducted.

"PAGLIACCI," JULY 12.

"Pagliacci" in its entirety under the direction of Papi was given with the same cast heard the previous week, headed by Florence Easton, Morgan Kingston, Renato Zanelli, Millo Picco and Giordano Paltrinieri.

"RIGOLETTO," JULY 13.

"Rigoletto" was repeated with the same cast heard the previous week, with the exception of the part of the Duke which was entrusted on this occasion to Pilade Sinagra, who replaced Charles Hackett.

CHILDREN'S PROGRAM.

On Thursday afternoon a children's program was witnessed by a large audience. Every mother on the north side seems interested in the splendid educational value of these concerts and brought the children to enjoy an especially fine program with community singing, led by Florence Crane. She was followed by Mr. and Mrs. Marx E. Oberndorfer, who interpreted the numbers which were

played later on by the orchestra. Pupils of Jean Van Vlissinga also delighted the youngsters.

"TROVATORE," JULY 15.

On Thursday evening "Trovatore" was repeated with the same cast heard the previous week.

"THAIS," JULY 16.

Edith Mason made a distinct hit in another role—that of the courtesan, Thais, in Massenet's opera of that name. In glorious voice, she sang the part with telling effect and delighted her auditors, who were not slow in showing their appreciation by vociferous applause at the close of the mirror, oasis and death scenes. Leon Rothier was not at his best in the mirror scene but his Athanael in the oasis episode was all that could be desired. It has distinction, and as voiced by Rothier, made a splendid impression. Richard Hageman gave an illuminating reading of the score.

"MADAME BUTTERFLY," JULY 17.

"Madame Butterfly" was presented on Saturday night with Florence Easton in the title role. Alice Gentle was the Suzuki; Morgan Kingston the Pinkerton; Graham Marr, Sharpless, and the smaller parts were in the hands of Giordano Paltrinieri, Paolo Ananian, Louis D'Angelo, with Gennaro Papi conducting. A review of this performance will appear next week. RENE DEVRIES.

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Muck to Take Mengelberg's Place

S. Bottenheim, of Amsterdam, Holland, one of the leading Dutch concert managers, arrived here last week from Rotterdam on board the Nieuw Amsterdam, of the Holland-American line, to arrange the final details of the appearance here next season of Willem Mengelberg as guest conductor of the National Symphony Orchestra. Mr. Mengelberg will arrive about January 1 to relieve Artur Bodanzky, the regular director of the orchestra.

Mr. Bottenheim said that arrangements had been made for Dr. Karl Muck to take Mr. Mengelberg's place as head of the Concertgebouw Orchestra in Amsterdam during the absence of the latter in the United States.

Mr. Bottenheim also stated that Americans were to appear with the Concertgebouw Orchestra as soloists. Among those engaged for the coming season are two pianists, Eleanor Spencer and Olga Samaroff, wife of Leopold Stokowski, conductor of the Philadelphia Symphony Orchestra.

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Her successes have been trumpeted to high heaven and one's imagination is beguiled by her words as an adequate expression of her art.

Some of the Most Recent Tokens of Appreciation

Philadelphia Inquirer, Feb. 17, 1920

She has undoubtedly the most beautiful voice of any living vocalist.

Boston Post (Philip Hale), March 3, 1920

In purely lyrical passages her voice is indescribably emotional; her pathos is genuine; one almost forgets the tonal beauty and the skilful use of the voice in the irresistible appeal to the heart.

San Francisco Examiner (Redfern Mason), May 10, 1920

I never heard a lovelier tone in the human voice. The singer's voice has the rare beauty which comes of thought and feeling. Galli-Curci is no mere pyrotechnist. Her coloratura is psychic; it pictures mind-states; it tells the story of the heart. In the most brilliant passages the singer never forgets that her ideal is "bel-canto."

San Francisco Chronicle (Ray C. Brown), May 10, 1920

The crispness of her articulation, the suppleness of her phrasing, the refinements of color shading and the pure limpidity of tone are things of marvel.

Vancouver Sun, May 22, 1920

To our ears the searching silken texture of Galli-Curci's voice last night appeared more ravishing than ever. We wondered as we listened whether we had ever heard any one sing more beautifully.

She proved again and again to the skeptics that she can sing anything that she desires, from the simple vocal gem to the most exacting florid aria. Herein lies the real secret of Galli-Curci's triumphs in the world of song.

She disclosed a caressing beauty of tone, feeling for moods and subtlety of phrasing positively refreshing to the tutored ear. Her crystalline staccati and other vocal embellishments standing out brilliantly against her excellent English enunciation and polished interpretation.

Tacoma Daily Ledger, May 15, 1920

A flawless beauty of tone was hers and a timbre as satiny as that of the immortal Patti. And twice in her program she put the flute to shame.

Vancouver Daily World, May 22, 1920

What a concert and what a climax! And what an artist and how lavish with her priceless voice to those she knew reveled in her art. Galli-Curci, with her charming personality and gracious smile, has come here in her prime and all are deeply grateful they were privileged to hear her.

Tacoma News-Tribune, May 18, 1920

As she trilled I saw iridescent dewdrops, opalescent pearls, heard a linnet. One soft, lone note whispered the birth of a soul. I have heard a mocking bird in Florida begin its earthly whispers in January like that, and I have heard the cardinal's redfire of longing in a human throat.

Pittsburgh Post, March 18, 1920

A voice that is pure as silver is the Galli-Curci endowment; her name and bel-canto are synonymous.

Tacoma News-Tribune, May 15, 1920

Tone so exquisite, so unalloyed, that no words can describe it, and a perfection of art that passed all art, and became the very essence of her being, to be given by her to the thousands who hang upon the tender, silken cadences of her God-given voice.

Cleveland News (Archie Bell), March 27, 1920

It was the greatest triumph that a singer ever enjoyed in the city of Cleveland. Perhaps none has deserved it so much as she. "Criticism" of her rippling voice in this city is not only futile but absurd. We know Amelita Galli-Curci. We know there is none like her on earth in the present generation.

Cleveland Press (W. G. Smith), March 27, 1920

Her command of temperamental and tonal repression, to my thinking, makes complete the supremacy of her art. She never transcends the agreeable in tone production. The yawpishness of the over-dramatic prima-donna and aspiring coloratura singer is not found in her lexicon of artistic utterance and interpretation.

Salt Lake City

A voice canny ran middle garden. The most

Louisville

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GALLI-CURCI

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n, April 27, 1920

elous sweetness, clarity and almost un-
Her high notes are flawless and in the
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March 22, 1920

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why people will crowd in thousands to

News, April 27, 1920

as marvelous, difficult runs taken with
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April 27, 1920

e glory of her voice, the perfection of her
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lly combined, that make Galli-Curci as
She radiates the personality of a deep,
ries an "atmosphere" that holds; she has
ity that makes every note significant, that
rue art, bearing a real message in every

ing Herald, May 5, 1920

f Galli-Curci is a great asset in the deliv-
that is, there does not appear to be any
in giving, but, of course, therein is just
ts itself, there seems to be no premedita-
f bird-like sweetness.

May 15, 1920

perfectly placed—an artist excelling in her
Amelita Galli-Curci. She sings and trills
of a lark, and the flute which played her
more clear than her voice.

VICTOR RECORDS



Photo by Strelechi

A Layman's Tribute

Oregon Daily Journal (Portland), May 20, 1920

Galli-Curci Is Paid Tribute by Layman

By BOB SWAYZE

Hyper-critics have had their fling with Galli-Curci. We have confusedly reveled with them in technical terms that have meant nothing to the common mind. But the laymen—that vast majority who still retain enough of the unclad savage to be soothed by sweet sounds—has written nothing about her. As one of these—and one who has no knowledge of musical technique—I wish to pay my tribute to this remarkable woman.

And as an humble layman I believe it is possible to find terms which will convey to the average person some idea of the beauty which is imprisoned in Galli-Curci's throat. Why shouldn't language which adequately describes the loveliness of flowers, the stern beauty of mountains, the picturesque appeal of cataracts, the tenderness of love, the glory of sunsets, the keenness of grief and the thrill of joy symbolize somewhat our appreciation of this vocal marvel?

Nevertheless, it is well-nigh impossible to put in mere words an exact representation of Galli-Curci's genius. Only in relation to and in comparison with other things may we approach her towering peak of supreme accomplishment.

A heaven that is up and a hell that is down give us mental pictures of two extremes. We use the one as a symbol of perfect bliss, the other as an expression of naked misery. When we say a thing is heavenly we have crowned it with the superlative.

Only by calling Galli-Curci's voice heavenly, and remembering that the other extreme conveys a contrary idea, we may approximate how she excels in the use of the vocal chords which are our constant ministers. So unusual and so unfamiliar is the sweetness with which she garbs mere speech, that we are perforce con-jured to believe that those tinkling notes are only temporary earthly pilgrims, who come gloriously into our audible vision only to fade gradually later on as if they had gone to join the poet's consummate glimpse of a light that was never on land or sea.

We can judge causes only by effects. Then, how does Galli-Curci affect us? What emotions does she arouse? Does she make us feel nobler? Does she make us penitent for sins of omission and commission? Does she inspire us to finer resolve, worthier ambition? Does she flood us with so much beauty that we feel that life is not all weariness and poetry, not a dream?

Under the witchery of Galli-Curci's voice, in its lilt and flutter, "as swallow flights of song that dip their wings in tears and skim away," we become conquerors each in his own little realm. As she touches this theme and that theme, she makes of us a poet greater than Shakespeare, a lover more intense than Romeo, a warrior more fearless than Alexander, an orator as silver-tongued as Demosthenes, a mourner whose woes exceed those of Niobe and a penitent as holy as St. Anthony.

Who would say that this power to trans-figure the commonplace, which is hers in a marked degree, is not the ultimate test of genius?

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NEW YORK THURSDAY, JULY 22, 1920 No. 2102

The rumor that Leo Slezak, the burly Czech-Slovak tenor formerly at the Metropolitan, will return to this country next season appears to be untrue.

The Schumann Club competition for composers of all countries, announced in this paper some time ago, is attracting attention abroad. We have already seen it announced in the columns of English, French and Italian musical exchanges.

The name of the opera—not operetta—which Lehar is writing to a book by Forzano, the well known Italian librettist, is "La Falena" (The Night Moth). It will be published by Sonzogno and, it is said, produced next year at La Scala.

Eva Didur, the daughter of bass Adamo Didur of the Metropolitan, sang for the first time in Milan in April, undertaking the role of Mimi in "La Bohème" at the Dal Verme without rehearsal and scoring a genuine success, according to the Italian papers.

The trustees of the Juilliard Musical Foundation of New York have selected the Rev. Eugene Allen Noble, LL. D., L. H. D., to be executive secretary to that institution. Interest now is rife to see who the musical executives and administrators are to be.

Lucrezia Bori, who, report says, showed herself quite restored to voice in the season which she sang at Monte Carlo this spring, had the misfortune to lose her father, who died at their home in Valencia, Spain. Her mother passed away about two years ago.

That distinguished German Buerger, Joachim Hohenzollern, suddenly departed this life last week by the agency of his own hand. Thus is John Philip Sousa left with one less rival, for Joachim had composed five or six goose-steps during the late unpleasantness.

Next week the MUSICAL COURIER will have a second article on the recent Vienna Musical Festival, written from the Viennese standpoint, by Ludwig Karpas, the well known critic, who is writing special notices from the Austrian capital for this paper. Mr. Saerchinger's account of the festival appears in this issue.

That great mystery of opera, Boito's "Nerone," which had been in the process of composition for a half century previous to the composer's death, is now definitely promised for the season of 1921-22 at La Scala, Milan. Arturo Toscanini will prepare and conduct the work, using the same orchestra which will make the tour with him through this country next season. He agreed to do so only on

condition that the entire La Scala stage should be rebuilt to meet the scenic demands made by the opera and this reconstruction is now in progress, the city of Milan having provided the splendid sum of 7,000,000 lire for the purpose. La Scala, as already announced in these columns, will remain closed for the repair work next winter, opening only a year later with the tremendous "Nerone" production.

Mario Sammarco, the Italian baritone, well known here through his long operatic career in this country, has just been appointed director of the Teatro Massimo at Palermo, one of the largest Italian opera houses. Sammarco will open the Massimo for the season early in December with the final concert of Toscanini and his orchestra before they sail for their American visit. His first experience as an impresario was gained two years ago, when he and another ex-baritone, Angelo Scandiani, jointly directed the co-operative season at La Scala with excellent success. Scandiani—who by the way, like Gatti-Casazza, was an engineer before he became interested professionally in opera—remains in charge of La Scala.

It is an open secret—in fact, no secret at all—that laudatory remarks can be bought in certain of the Paris dailies at so much per laud. But in certain others they cannot be purchased for any money—in *Le Figaro*, for instance, which said of Edith Mason "une des plus belles voix qu'on ait entendu depuis vingt ans" and called her "une revelation;" or another leading paper, *Le Gaulois*, which said "c'est assurément l'une des premières—sinon la toute première chanteuse—qu'il nous ait été donné d'applaudir de nos jours." All of which merely interests us on account of the fact that no impresario in her own country—except the discerning and enterprising Louis Eckstein of Ravinia Park—seems to consider it worth while engaging one of the finest operatic artists that America ever produced.

It was interesting to see what caught the fancy of the audience at the Stadium last Friday evening, when Walter Rothwell and his men of the National Symphony Orchestra played the Tchaikowsky "Pathétique," the "Meistersinger" prelude, the "Ride of the Walkures" and three excerpts from "Tristan." All the numbers were very liberally applauded by a great audience of about eight thousand persons, and they well deserved to be, for they were splendidly played, but it was neither the brilliance and emotion of the symphony, nor the Wagner warhorses that won the loudest and longest continued applause; it was, on the contrary, the very quiet introduction to the third act of "Tristan," with its long English horn solo, that brought out round after round of applause. Who says the crowd does not like good music?

Vasa Prihoda, the young violin phenomenon who is coming to this country under Gallo management next season, gave his farewell Italian concert at the Teatro Lirico—La Scala is not available—on June 17. A crowd which packed the theater to the last inch showed the same delirious enthusiasm which Prihoda has aroused everywhere in Italy. The receipts amounted to over 30,000 lire, a huge sum for Italy, and were presented by the concert giver to the Savoy Committee for War Orphans. This charity was selected by the directors of the *Corriere di Milano*, one of the leading Italian music papers, which helped to start Prihoda on his career and was, in consequence, asked by him to designate the recipient of the sum netted by the concert.

So, according to Friend Saerchinger's account in another part of this issue, Arnold Schoenberg was the clou of the recent musical festival at Vienna, which leads one to wonder whether or not, when it comes time for the Vienna music festival of 2020 A. D. Schoenberg will still be on the list, along with those other Viennese giants of a century or more ago, Beethoven, Haydn and Mozart, not to mention the more recent Brahms. Of course one is too near to Schoenberg to judge even in the slightest as to what position he will eventually take in music, but we shall be truly surprised if in the next quarter of a century, notwithstanding the energetic boosting of the Universal Edition, which is behind him as well as Mahler, he seems to loom up in a way that will entitle him to rank with the famous Viennese masters of other days. We may misjudge Schoenberg—witness the Hanslick attitude toward Richard Wagner—but his early works were of decidedly conventional type, and it has always seemed to us that his development was a deliberate revolution for the purpose of attracting attention rather than a slow evolution induced by an irresistible inward urge.

The New York Times on Monday of this week stated that it had received a cable from William J. Guard, press representative of the Metropolitan Opera, now in Italy, stating that Luisa Tetrazzini would appear at the Metropolitan next season in a few performances as guest. This is in direct contradiction to the statement made by Mr. Gatti-Casazza last spring, when her engagement at the Metropolitan for next season was rumored. The Metropolitan officials at present on this side have no knowledge of any such engagement.

Because of his many friends in Switzerland, we will not reveal the identity of the great Italian pianist who has been residing in Zurich for some time past and who, after listening to the recent national festival there, where nothing but works of Swiss composers were played, is said to have remarked to a friend: "After all, the best Swiss music is the overture to 'William Tell.'"

Alessandro Dolci, the tenor, who has been with the Chicago Opera Association for the last two seasons, was married on June 5 at Bergamo, Italy, to Marta Cerribelli of that city. Mrs. Dolci is not of the operatic profession. An Italian paper states that Dolci has been re-engaged for Chicago for next season, but his name was not included in the list of artists given out by Executive Director Johnson before he left for Europe.

It is interesting and instructive to note that Motion Picture News is now running a department intended to "sell" music and musicians to the 25,000 theaters of the film industry. There is a big field in motion pictures for good musicians, a field where concerts now are an important part and where symphony orchestras are available for the younger artists to get real experience. Millions of persons get the first acquaintance with classical music at the movie houses. The News has engaged Charles D. Isaacson, of the New York Globe concert fame, to write its music department. Every effort to spread music is an effort for musicians, and should interest them ethically and practically.

The *Corriere di Milano* tells the story of a certain singer who dined well at the famous restaurant in the Galleria, Biffi's, and, when he had finished, laid a twenty centime piece—known as a *nichelino*, and worth four cents American in the best of times—on the plate for the waiter. The latter with an ironical smile, pulled another *nichelino* from his pocket, laid it on top of the first one and then walked away. The singer, surprised, was silent for a moment; then turning to a friend who had dined with him, he said: "Well, if I had known he was going to do that, I would have put down a five lira piece!" No names are mentioned. Could it, however, have been our friend, the bar—But perish the thought!

In regard to the story published last week to the effect that negotiations are under way between the management of the Manhattan Opera House and Sir Thomas Beecham which, if consummated, will result in a season of English opera being given at the old Hammerstein house during the coming winter, one can only comment: "Interesting—if true." It was first announced that the Carl Rosa Opera Company would be one of the winter attractions at the Manhattan, but that has already fallen through, due, however, in no way to any fault of the Manhattan management. But if the Carl Rosa Company refused to come here—as it did—without a substantial guarantee being paid in full in advance, we do not believe that Sir Thomas, who has his hands very full in England, will send a company over unless there is some entirely tangible guarantee as to the financial backing to be accorded it.

According to a communication published by Philip Hale on his page of the Sunday Herald for July 11, Gaston Borch, a cellist, is among the organizers of a "National Opera Company," which has the ambitious idea of starting in Boston for a twelve weeks' season on October 18, and then going for a tour of twenty-eight weeks, divided between Brooklyn, Philadelphia, Baltimore, Washington, Chicago, Detroit, Cleveland, Toledo and Buffalo. The company is to be co-operative, "shares being held by every one of its active members, orchestra and chorus included." The operas are to be sung in English. Mr. Borch claims that such a company, the expense of which he estimates at \$9,000 a week, can be a financial success, "if managed soundly and honestly." Aye, there's the rub! For one thing, we cannot imagine any members of what will have to be a union orchestra taking shares in such a scheme.

By the Editor-in-Chief

Again it is timely to remind the American musical world that the war is over, that Germany has been vanquished, the Hohenzollerns exiled, and reparations and indemnities fixed and about to be collected. As actual hostilities against the German people have ceased officially throughout the world, is there any just reason why Americans should continue to combat German music and musicians in this country? The best German and Austrian music comes close to being the best music in the world. Why should we not hear it and play it and sing it? Why should we cut off our nose to spite our face? On with German music, and give art its rightful chance of reconstruction.

Here is Louis Stillman, shaming us with his easy answers to questions propounded in this place recently:

My Dear Editor-in-Chief:

July 15, 1920.

"Variations" seeking information which cannot be found in 1920 dictionaries and encyclopedias, has impelled the writer (a religious reader of "Variations") to vouchsafe such knowledge as has flown into his ken.

MYSTERIES NO LONGER.

"Why was Mendelssohn afraid to put words to those songs?" He wasn't; they don't need any. There isn't anything, in the realm of poetry, which reflects metaphysical truth as potentially as these very songs.

"Suppose one played Rubinstein's melody in G instead of in F?" One might say, "Oh, gee!" And then, too, the mystery would disappear if one knew the fingering in the new key. The people who believe that each key has a color, might have something interesting to unfold.

"Would Brahms' music sound different had he never worn whiskers?" Well, I should say yes. The multitudinous mass of fibrous follicles which surrounded his tympanum made it necessary to use the deep bass tones, for both melody and harmony, in order to make them penetrate.

"Did Liszt's hair turn white, etc.?" Money matters never worried him; he was charitable to a fault.

"Was Weber's 'Invitation to the Dance' ever accepted?" Not by me in any form.

"What did Czerny do when he was not writing etudes?" Undoubtedly trying to figure out how many years it would take to play all the "finger velocity" he expected to write—and would he live so long—and if not why not?

"Did Ignatz Paderewski's boy chums call him Ig or Iggy for short?" Certainly not; they called him Paddie.

"What do oratorio soloists think about when they are awaiting their turn to perform?" Will the critics appreciate their diction and how many dead heads are present?

"How does Cavaradossi, in 'Tosca,' recover so quickly from the effects of the torture?" Why, don't you know that? He eats sandwiches of sour rye bread made with caviar and onions.

"Who scored more hits, Arthur Sullivan or John L. Sullivan?" Sir Arthur is still scoring. He's made a hit with my son.

LOUIS S. STILLMAN.

We beg to inform Mr. Stillman that since sending out our queries into the world we have been able to glean some new facts about Brahms and his whiskers. Ethel Smyth, the English composer tells in her current book, "Impressions That Remained," (Longmans, Green & Co.) that she knew the great symphonist when he did not carry the hirsute park on his face. Miss Smyth writes about her first impressions of Brahms:

At that time Brahms was clean shaven, and in the whirl of emotion I only remember a strong, alarming face, very penetrating bright blue eyes and my own desire to sink through the floor when he said, as I then thought by way of compliment, but as I now know in a spirit of scathing irony: "So this is the young lady who writes sonatas and doesn't know counterpoint!" I afterwards learned that Henschel had left a MS of mine (two songs) with him, and that he subsequently looked at them and remarked to Frau Röntgen that evidently Henschel had written them himself!

One never knows about prima donnas. For instance, there is Mary Garden. She is to use the Steinert piano for her American concert tours next season and refuses to take a penny from that firm as compensation. Fact.

The siren songs of the Presidential candidates are beginning to beguile the ears of the voters. Look for true inspiration underneath the insinuating melodies.

"The population of Hawaii has increased one-third, the census reports shows. Popular songs must have some influence after all."—*Morning Telegraph*.

Paderewski was given an LL.D. by Oxford University. In former years England used to bestow

L.S.D. upon the premier pianist who became the pianist premier.

Upon the next person who asks us, "What sort of a musical season shall we have next Winter?" we intend single handed to inflict the punishment dealt out to Rachel and Eleazar in "La Juive."

The British Music Society not long ago advertised Strauss' "Heldenleben" for one of its concerts. Some English composers objected and the work was withdrawn. Promptly many of the subscribers asked for their money back as they had anticipated pleasurably the renewed acquaintance with Strauss' masterpiece. Replying to the "England for the English" movement in music, Ernest Newman remarked recently:

"I cannot see how the boycotting of 'Ein Heldenleben' in England will encourage the production of the 'Hebridean Symphony' in Germany. Had the committee of the Lower Rhine Festival in 1902 refused to give an English work on the plea of 'Germany for the Germans,' what would have become of 'Gerontius,' and how much longer would Elgar have had to wait for recognition?"

Newman also discourses, and rather sadly, upon the lack of patronage extended by the London public to the artists who traveled from America this Summer in order to appear before our British cousins. He is careful to insinuate that the empty houses were not entirely unjustified. Newman is downright severe with the New York Symphony Orchestra, as follows:

The New York Symphony Orchestra has not come up to our expectations. There is general unwillingness on the part of the press to deal very critically with it, because it is felt that its visit is prompted in part by the desire to strengthen the Anglo-American entente. I cannot myself see why considerations of that sort should weigh with a critic; I do not anticipate angry words between Downing street and the White House, followed by anti-British riots in Chicago and Milwaukee, and these by American battleships bombarding Liverpool as a result of the critics discussing this artistic organization as freely as they would any other. The New York Symphony Orchestra is excellent as regards its material, but all its playing that I have heard has given me the impression that Mr. Damrosch's rigid discipline has turned it into a machine. As a conductor he is unimaginative; he never throws much light on the music, and sometimes manages to obscure the light that would radiate naturally from it if only it were left alone. His performance of Elgar's first symphony on Saturday was unspeakably, irredeemably bad—coarse, clumsy, tasteless, soulless. I am told Mr. Damrosch is a great admirer and lover of the work. I do not doubt it, but I am irresistibly reminded of the boy who became a butcher because he was so fond of animals.

It is the old story of mixing politics with music—never the two shall meet. When the London Symphony came over here under Nikisch and the Paris Conservatoire Orchestra under Messager, our critics felt the same hesitancy about expressing adverse opinions which the London penmen experienced in the case of the New York Symphony. It is all wrong. To start with, such excursions do not strengthen the entente at all. Rather they lead to jealousy and misunderstanding both at home and abroad. All the speechmakings, loving cup-pings, banquetings, and "official" patronizings do not conceal the fact that our orchestras and their supporters resent secretly the visit here of any foreign symphonic organization, even if it explains explicitly that it does not come to America to show us how good music should be performed. In the same way, an American orchestra visiting Europe, arouses much tacit resentment in spite of all the public welcomes and acclamations. With the great orchestras and conductors Europe possesses, it is not necessary for them to be favored with importations of that kind from America. Our friends across the ocean are not even curious about our products in that field. Furthermore, they made no bones about telling us that they did not even look upon the New York Symphony as an American orchestra.

All the efforts to inject music into international politics and world relations are futile, even as there would be not the slightest change in those conditions if we sent an exhibition of American sculpture to Europe, or they sent us the latest examples of their dry point etchings. Artists of all the nations have maintained friendly interrelations in spite of the war. The public is not influenced by music in its opinion for or against a nation. The musical public desires good music well played, no matter by whom—except when unmusical fanatics succeed

in stirring up alarmist propaganda during wartime, as was the case in our land more than in any other.

It has not helped America because an orchestra went to Europe to give concerts, nor has it helped Europe.

When Toscanini arrives here we will make a fuss over him and talk of "those cordial relations which always have existed between our two great countries," etc., but we will not close our ears in consequence and overlook any shortcomings his orchestra may reveal.

England would prefer a loan from us, or our backing of the League of Nations, in preference to hearing our orchestras, and Italy would rather a millionfold that we accede to all her territorial aspirations, than that we praise Toscanini and applaud his orchestra.

Personally we are more interested in Carl Busch's latest orchestral composition than in the Resolute-Shamrock yacht races.

In the first race, the Resolute's throat halcyon broke. If William Thorner had been on board the damage would have been repaired instantly.

But if we can't impress the Europeans sympathetically perhaps we can do so sartorially. Frieda Hempel is of the opinion that you "never realize how beautiful and how smartly gowned New York women are until you go to Paris." Writing to a friend, she reports from the Paris of a fortnight ago:

The weather is lovely and cool and I have seen many New Yorkers here. Our New York women are much smarter than the Parisians and there are many more beautiful women at home than here. Paris seems crowded and nothing is missing. The food is plenty. We really see no shortage in anything except the skirts, which surely must be longer next winter. It is impossible to go farther!

The Philadelphia Record predicts that its home orchestra under Stokowski may make an Anglo-French tour next Summer.

At any rate, our jazz bands did impress Europe and we dare it to send us anything like them in return.

"The high cost of good orchestral performances," is a timely phrase from the New York Times.

Not one new truly great composition came from Europe during the war, which is another reason why war is damnable and destructive.

On the other hand, until we stop concentrating upon and boasting about our material progress, we shall not contribute much important art to the world. A director in the Chamber of Commerce at Tulsa, Okla., not long ago megaphoned these facts to an amazed public:

In the city of Tulsa we have, under the last census, slightly in excess of 72,000 people. We have more than 100 miles of asphalt paved streets, with building permits since January 1, 1920, in excess of \$6,000,000. Our bank clearing exceeds \$2,000,000 per day, and we have more than \$70,000,000 on deposit in the nine banks in this city. There are forty churches in Tulsa, a \$400,000 Y. W. C. A. plant and a \$350,000 Y. M. C. A.

We congratulate Tulsa upon the asphalt, the churches, and \$750,000 worth of Young Christianity, but we would have preferred to hear about the city's symphony orchestra, its opera company, its serious composers, famous teachers, and celebrated music schools.

Do you suppose anybody ever told Friend Enrico, the well known tenor, about that favorite little rhyme:

"Needles and pins,
Needles and pins:
When a man's married
His trouble begins?"

Last week this column was made to say in one of its items, "In spite of Paderewski's demands of the Polish attitude toward the Jews," etc. The passage should have read, "In spite of Paderewski's denials," etc.

Had the Germans proposed, instead of to cut billions from the indemnities, to cut a half hour or so each from "Tristan" and "Götterdämmerung," their proposal would have met with overwhelming success at the Spa conference.

Says James Huneker, in the New York World: "Brahms is, since Bach, the master variationist." And since Brahms—

LEONARD LIEBLING.

ARE MUSICAL FORMS DESIRABLE

It is a great mistake to think that certain set forms in musical compositions are of any particular importance. First let us ask if our readers understand what is meant by form in musical compositions. Perhaps all of them do not. Well, then, let us begin, by a brief outline of the sonata form, which must not be confused with a composition called a sonata. Some of Beethoven's sonatas, for example, contain no movement written in what is known as sonata form. To compose a movement in sonata form let us take familiar airs to begin with. We will choose the convenient key of E flat. Our first melody will be "Yankee Doodle," not a very charming or elevating sort of tune, but one which, like Mercutio's wound, will serve. Label it tune A. Then write a few measures very slightly resembling a passage or two of "Yankee Doodle," and modulate very naturally into B flat, which is the dominant of the key of E flat. Label this passage B. Now write out the tune of the "Swanee River" in the key of B flat. This is the second theme of our sonata form. Label it tune C. It is usual to add a short coda after the second theme. This coda will end in B flat with a double bar and a repeat mark. We have now finished about one-third of a movement in sonata form. The second third, which begins after the double bar, is called the development section. It consists of phrases from tune A, from passage B, from tune C, put into different keys turned and varied and paraphrased according to the skill and inspiration of the composer. When the composer thinks he has played with his tunes long enough he passes to the last third of the sonata form. This begins with tune A put again into the key of E flat and usually in its entirety, sometimes with fuller chords and more volume of tone than when it was first heard. Then follows passage B which, however, is often much altered and elaborated, but which must be changed at least enough to lead to the key of E flat, which is the tonic, instead of to the key of B flat, which is the dominant in which tune C was first heard. Tune C will now be heard in E flat instead of B flat. Then will follow a longer and more brilliant coda, ending in E flat. This is the sonata form. Thus we get the themes and passages as follows:

A, "Yankee Doodle" in E flat; B, passages leading to: C, "Swanee River" in B flat; followed by coda ending in B flat. Repeat from beginning. Now comes long development section leading back to: A, "Yankee Doodle" in E flat; B, longer or changed passage leading to: C, "Swanee River" in E flat; followed by longer coda ending in E flat.

Is this form of any value in itself? The highest kind of music can be put into this form. This form and this sequence of keys in fact are exactly those of Beethoven's first movement of the sonata in E flat op. 31, No. 3, one of the most poetic and melodiously fascinating movements Beethoven ever wrote. We wager all we possess that the student will find it harder to compose the Beethoven themes than to make up a movement in exactly the same form with the help of "Yankee Doodle" and "Swanee River," or of any other tunes.

The form, in fact, is not at all difficult. Is it of any value? We reply that some sort of form is of great value in music in order to allow the themes to be heard several times and still avoid monotony. This particular sonata form has been found by practice to answer well enough for the sonatas, quartets, quintets, symphonies of Haydn, Mozart, Beethoven, Schumann, Chopin, Brahms, most of which contain at least one movement in the sonata form we have just described. But there is no reason why any form which will adequately express the composer's ideas should not answer just as well.

The sonata form in itself has come to be almost revered by the musical world simply because much of the world's best music has been put into that form. It would be hardly less foolish to love a cube because lumps of sugar are often cut into squares.

There can hardly be any doubt but that the worship of the four movement symphony has caused many a very fine single movement to perish with the poor and uninspired movements to which it is tied—movements which would never have been written had the composer not felt it necessary to call his work a symphony requiring four movements. There is a vast difference between forms and set forms—as much as there is between garments to wear and fashionable clothes.

The public apparently cares nothing at all about standard forms in music. It is usually the composer himself who is so anxious to show that he can handle the forms the great classical composers

used. The necessity for form of some kind is very great in music because such a small portion of a musical work can be heard in any one movement. One sound dies on the instant to make room for the next sound. Consequently it is necessary to repeat important themes or phrases in order to make any definite impression on the hearer. An endless succession of new tunes would soon tire any audience. The main themes must be repeated judiciously. Any form which will serve to make the themes plain to the hearer and not make them monotonous will do as well as the best example of the sonata form as used by Beethoven himself.

In the middle ages whole nations used to go to war over religious forms. Those who sang first and prayed afterward marched away to fight with those who prayed first and sang afterward. All of them overlooked entirely the real end and aim of religion, which is not the observance of set forms. And there are tons of useless musical literature about the sins of form and formlessness committed by the great composers. Could a critic write anything more asinine than to find fault with Beethoven for beginning his C major symphony with the dominant seventh of F? That is the kind of foolishness a blind workshop of set forms will lead a man into. St. Paul, in his second epistle to the Corinthians, wrote what is practically a denunciation of form rather than matter: "Not of the letter, but of the spirit; for the letter killeth, but the spirit giveth life."

TOSCANINI

Dame Rumor was busy last week with the tour of Toscanini and the La Scala Orchestra, it being noised all about town in musical circles that there was a hitch in proceedings somewhere and considerable doubt as to whether the proposed visit to America would take place. A member of the MUSICAL COURIER editorial staff saw Ugo Ara, who had returned from Italy only two days before, and was assured by him that the promised visit will take place. In fact, we were shown the signature of Arturo Toscanini upon the contract, placed there under the date of May 30. Those behind the project were very careful not to make any announcement until his signature was actually secured. The rumors may have arisen owing to a reported backwardness in coming forward on the part of some of the guarantors, when they found out the huge sum that it will be necessary to guarantee, for the tour is going to cost a lot of money. Its management, however, is in the capable hands of Loudon Charlton and, judging by the tour of the French orchestra two seasons ago, the chances are that, even if no profit is made, as in that case, there is so much interest in the visit of Toscanini—truly an international figure in music—not only among the large Italian colonies of the bigger cities of the United States but among the music loving public in general, that the deficit, if any, will be a very small one. No, there seems no need for any of the guarantors to be timid.

Without the slightest doubt, there will be tremendous interest in this first visit of an Italian orchestra to these shores, especially when under the guidance of so great a master of his art as Toscanini. Ninety-seven men will be brought and each and every one is being personally selected by the maestro, whose secretary is traveling all over Italy to assemble the best. This orchestra will attract the best players of Italy as no other body has, for it is to become permanent and will go with Toscanini to La Scala in the season of 1921-22 when he takes charge of the musical destinies of that great opera house. Before coming here it will be drilled for some three months at Milan and on a tour which will include all the principal cities of Italy, ending with Palermo, from which port it will sail for New York to give its first concert, unless plans are changed, at the Metropolitan Opera House on the evening of Tuesday, December 28. Toscanini is himself heart and soul in the project. Through his devotion to his country during the war and consequent refusal of various lucrative offers from other countries, he has become a national figure in Italy. He has done what no man has ever accomplished before toward inducing a love for symphonic music in that country. Imagine the peasants from the surrounding country crowding seven concerts of symphonic music in ten days in a little city like Padua, as they recently did, every performance sold out! No one is more strict than the old master as far as artistic conscience goes. "No," said he to Ara, "I am no prima donna to go to America with a second class orchestra. The greatest soloists have the finest instruments and I am going to have a Stradivarius of orchestras!"

MUSIC FINDS ITS PLACE IN NOVELS

Longus, in spite of his Latin name, was a Greek author who flourished about the fourth century of our era, during the reign of Theodosius the Great. His famous tale of "Daphnis and Chloe" was first translated into a living language by the French author, Jacques Amyot, in 1559. So much for the dry facts of history.

Our interest in the work lies in the description of an afternoon recital on a Pandean pipe. We quote from a translation made by C. V. Le Grice in 1803:

Philetas now rose to a sitting posture on his couch and began to try in turn each reed of his instrument to see whether it was clear. The air passed freely through one and all; and then, with as much energy as if he had still been in the prime of youth, he blew so loud and full a note that it seemed as if a band of pipers were playing together in concert. By degrees he blew with less force and played a softer strain, running indeed through all the variations of pastoral melody. He played the tune which the oxen obey; the tune which attracts the goats, and that in which the sheep delight. The notes for the latter were sweet, those for the oxen were deep and sonorous, and those for the goats were shrill. In short, his pipe could express the tones of every pipe that is played.

Needless to say, this is the most unmitigated musical rubbish. The well known dogfight reporter who writes up the occasional concert in our smaller towns never makes a worse muddle of musical terms, sentiments, and facts. This tale of "Daphnis and Chloe" is often said to be the germ from which all modern novels have developed. We can believe it. At any rate the modern novel furnishes many an equally silly example of musical impossibilities.

The Pandean pipe was made by binding together a number of reeds cut to various lengths. It matters not whether the reed pipes resembled flutes or oboes or clarinets. The fact remains that the mouth of a human being could hardly admit more than two of these pipes at once. Even two pipes are hard to blow, as there is likely to be an air leak between the lips when two round pipes are in the mouth. How, then, could Philetas play "so full a note that it seemed as if a band of pipers were playing together in concert?" If Philetas played one note which was as loud as a band of pipers playing in unison he may have been the ancient ancestor of that "windy man from Jersey, who made more noise than a Dutch brass band." The fact is, however, that Longus was using musical terms without understanding them.

What are the "variations of pastoral melody?" The author practically says that by playing softer and softer the variations of pastoral melody were finally reached. And he apparently confuses tunes with notes. He says, for example, that the oxen obeyed a tune. Then he adds that the notes "for the oxen were deep and sonorous." Sheep notes were sweet. Why sweet? Is there anything about mutton which suggests sugar? Perhaps we should say honey; for the ancient world had no sugar. And we naturally infer that notes which are not sweet must be sour or bitter or insipid. We have read in the writings of advanced critics who live far from chaste New York that "the soprano singer at the grand concert in the opera house landed several sour notes during the show." Well; why not sour, if Longus was allowed to say sweet notes 1,600 years ago?

For the sake of variety, the early novelist, Longus, had to make the goat notes shrill. Truly, the pipe on which Philetas played must have been a wonderful affair! How could eight or ten or a dozen pieces of hollow reed be made to play deep, sonorous sweet, shrill notes. Longus, however, was true to the racial instincts of novelists. It is only once in a rare evening, when the moon is particularly blue that a real novelist gets his musical terms right. We always shudder when we find a novelist beginning a sentence about music, for we have heard too often about Mildred, with her aching eyes closed, leaning in her anguish against the back of the box while the orchestrations floated vaguely into her coral ears. She had not seen Reginald leaning out of the box with his eyes open following the scorings with his scoop like ears. Oh no; he had thrilled too visibly at the sweet and insinuating melodies in the contralto's voice. (That is the kind of stuff we find by the yard in novels—or used to find.)

But then, we do not wish to be unreasonable. We cannot ask too much. If the two greatest poets in English literature, Shakespeare and Milton, use so many musical terms with such admirable precision, why should not the ten-thousand small novelists use their few musical illustrations incorrectly? Having reached a logical conclusion, we stop.

SCHOENBERG'S "GURRE LIEDER" THE CLIMAX OF VIENNA'S FESTIVAL

Nineteen Day Festival Under Municipal Auspices Proves Austrian Capital Still Musically Alive—Strauss, Wagner and Other Musical Notables Participate—Programs Range from Most Ancient Viennese Composers to Those of Today

Vienna, June 20, 1920.—All over Europe an epidemic of music festivals appears to have broken out. To witness only a part of all of them would keep the perambulating historian in perpetual motion all summer, and it is not likely that he would survive the strain. We have no intention of taking the risk. Still, we have managed to catch, after the memorable "Mahler Feast" at Amsterdam, the tail end of two other festivals, while other MUSICAL COURIER scouts were covering two others further north. It is estimated that placed end to end these summer festivals would cover the entire year, so that, if properly managed, Europe need never be without some musical jubilation. But Europe, and especially central Europe, prefers to do its celebrating while the coal famine does not interfere, and to concentrate on the business of freezing and semi-starving later on.

After all—does Europe feel so jubilant, or does it grasp at music as the great narcotic, in order to forget—forget the constant threat of famine and anarchy?

Vienna, for instance. What can Vienna celebrate? Vienna is the saddest city in the world. If one is soft-hearted, it is difficult to repress the tears as one wanders through its once brilliant streets. While one stops to greet a friend three beggars or more appeal to one's charity. And such beggars: ragged and haggard, emaciated, yellow creatures that once knew joy. As one rides through the streets, poor mothers with thin, paper-skinned babies look at one from the curb. Hands stretch out from everywhere. Old women sell matches and cast longing glances at the cherry carts—fifteen crowns the

lived their lives and created their works in its atmosphere? Yes, but not alone that. These Viennese are the heirs legitimate in every sense, the long-suffering, half-starving Viennese of today no less than those of better generations. For here as nowhere else in the world, does an audience listen with "intelligent" ears. They have "acquired" the works of the masters to an extent that permits no vandalism. Not merely the "intellectual"—the butcher and baker—sit and listen, and squirm when the violas are out of tune or the bassoon plays a false note. Music is the language of Vienna, the great esperanto that all those fourteen nationalities understand. For it was not a "German" culture, but a Viennese confession.

The old Vienna is gone, but its religion remains. If it could only prove that, this festival would justify itself. It has done it. And it has proven that Viennese music can still be heard in Vienna better than anywhere else, that—though their gifts are scattered to the wide, wide world—the spirit of Beethoven and Schubert still hovers about their home; that pilgrims may come to these old cobblestone lanes and commune with these spirits by "viewing" the master works with their ears as they view those of Giotto and Veronese with their eyes. If this thought is brought home to the world, the Vienna Music Festival, given annually, will bring thousands to the old intellectual capital, whose spirit shines brightly while its body is near death.

The first festival, just closed, under the auspices of the city government, has indicated the aim: to give a broad review of Viennese musical art in all its manifestations and periods. Within that program ever new variants each year may be a fresh demonstration for a long time to come. Not in every detail did the program succeed this time. The difficulties of the time are very great, and it does not behoove us to criticize every performance in detail. There was so much that was beautiful, that it would be ungracious to dwell on that which was not. That we must emphasize is that—all trials and tribulations, all misery and fatigue notwithstanding—Vienna is still able to give superlatively organized and splendidly executed representations of the masterpieces of its native art. That, we think, speaks volumes for the mental and spiritual vitality of its people.

THE FESTIVAL'S OFFERINGS.

The "master performances" (the term festival was not used, being no doubt thought inappropriate in these times) lasted nineteen days, and every day there were one or more events, sometimes as many as four. They embraced every kind of music, engaged every important organization in Vienna and spread all over town, from the great opera house to the banquet hall of the once imperial Burg and churches in outlying suburbs.

At the opera house the performances comprised Mozart's "Cosi fan tutte," newly staged and conducted by Richard Strauss; Goldmark's "Queen of Sheba"; Strauss' "Ariadne"; Weingartner's "Dorfschule" and Korngold's "Violante." Schreker's "Die Gezeichneten" had to be cancelled because of singer's trouble, and Beethoven's "Fidelio" as well. At the Volksoper, under Weingartner, the performance of a non-Viennese work, Wagner's "Meistersinger," took place.

The seven symphony concerts began with a Haydn-Mozart program by the inimitable "Philharmoniker" under Weingartner, followed by a Bruckner evening of the Konzertverein Orchestra under Ferdinand Loewe, a Mahler-Strauss evening (Mahler's fourth and Strauss' "Zarathustra") under Strauss, and a "modern" concert under Alexander Zemlinsky. Hausegger, Zemlinsky and Schönberg furnished the matter for this performance, and the last-named, with his "Pelléas und Mélisande" carried the day. (A description of this work will follow in another issue.)

Then came another brilliant night of the "Philharmoniker," at which Brahms' second symphony, Mozart's A minor violin concerto, and Schubert's "Unfinished" were the somewhat usual, but unusually well done ingredients. The "young Viennese"—or at least some of them—had their say in an orchestral concert under one of their number, Georg Szell, who also had a work on the program (Kauder, Scholz and Weigel were the other names); and the last two symphony concerts were devoted to Mahler (third) and Beethoven (ninth), under Furtwangler.

CHORAL CONCERTS AND CHAMBER MUSIC.

To these eight symphony concerts are to be added two that were partly or wholly choral, by the Singverein and the Vienna Männergesangverein respectively. Korngold's new overture, "Sursum corda," and Franz Schmidt's E flat symphony, as well as Prohaska's "Book of Job" were heard at the first (under Schalk), and Bruckner, Kienzl, Reiter and others furnished the characteristic material of the other.

Then there was a series of concerts of a more intimate character, such as the "Schubertiade" at the Redoutensaal of the castle, a Hugo Wolf concert, with choruses and songs, in the old City Hall, and a chamber music concert consisting of Haydn, Brahms and Marx—representatives of three widely separated periods.

MUSIC IN THE CHURCHES.

A particular feature of the festival were the productions of sacred music in various churches of the town, mostly on Sundays, which included works rarely if ever heard elsewhere. In the Church of the Dominicans, for instance, J. J. Fux's mass in C was sung, and in the wonderful old St. Stephen's, another mass of the old Viennese contrapuntist. Bruckner's E minor was heard in the Burgkapelle, one of Mozart's masses superbly sung by the opera chorus, in St. Peter's, Schubert's A major in the Lichtenthal Church, and finally Beethoven's "Missa solemnis" in

(Continued on page 40.)

I SEE THAT—

Karl Muck will take Mengelberg's place as head of the Concertgebouw Orchestra in Amsterdam during the absence of the latter in the United States.

Vienna musicians are said to be facing starvation.

A committee was appointed by the National Managers' Concert Association to draft an equity contract.

Fred Patton will sing operatic arias at the Stadium with the National Symphony Orchestra, July 27.

Georgette La Motte, a fourteen-year-old pianist, is entering the concert field.

"Nocturne" is the name of a new work by John Prindle Scott just issued by G. Schirmer, Inc.

Effa Ellis Perfield will give a chalk talk at the Lafayette Hotel, Portland, July 27.

Charles S. Skilton has dedicated his Three Indian Sketches for piano to Harold Henry.

Lazar S. Samoiloff, in an article on page 7, gives his ideas on the duties of the singing teacher.

Thomas Bull, chief usher at the Metropolitan Opera, was struck by lightning but not seriously injured.

Josef Stransky has sailed for Europe to procure musical novelties for the Philharmonic Orchestra.

Forty-eight thousand five hundred dollars has been appropriated for carrying on musical work in the schools of New York during 1921.

Last night was "Belgian Night" at the Stadium Concerts. Milton Aborn will direct a performance of "Robin Hood" on July 27 in the stadium of Syracuse University.

Otokar Sevcik, famous violinist of Prague, will teach at Ithaca for six months, beginning January 1.

Arthur Shattuck will return to America next fall after a stay of nearly two years abroad.

U. S. Kerr will sing in the Portland (Me.) City Hall on July 27 for the American Legion.

S. Bottenheim has arrived in America to make arrangements for the guest appearances here of Mengelberg.

Marguerite Ringo has been re-engaged as soprano soloist and director of the choir at the Mt. Morris Baptist Church, New York.

Rosa Ponselle always places a number of operatic arias on her concert programs.

Marjorie Church, of Boston, may make her headquarters in New York next season.

Marie Tiffany will start her Western tour October 4 instead of October 11, as originally planned.

Mrs. Oscar Hammerstein is said to be negotiating with Sir Thomas Beecham to bring his London opera organization here.

Percy Grainger is booked for his first series of concerts in Havana early in December.

Henry Hadley will conduct approximately forty concerts of the Philharmonic Orchestra while on tour.

William Reddick's "Dawn" will be presented by five singers at the forthcoming Lockport Festival.

Mischa Levitzki will appear at the Hotel Biltmore Morning Musicales on January 21.

Phillip Gordon is the guest of "Aunt Kate" Strauss at Quisisana Camps, Me.

The Letz Quartet will make at least sixteen appearances in New York City next season.

Guy Maier and Lee Pattison are homeward bound on the La France.

Alice Moncrieff has been engaged for the month of August at Chautauqua, N. Y.

Cecil Fanning's September and October dates in London have been increased to ten.

Daniel Mayer was the guest of Mischa Levitzki over the Fourth of July holidays at Avon, N. J.

Emma Roberts and Florence Harvey, graduates of Randolph-Macon College, will give a joint recital in October under the auspices of the alumni.

Constance Beardsley is summering at York Harbor, Me.

Edna Beatrice Bloom is studying with Herbert Witherspoon at the Chicago Musical College, having won the scholarship offered by him.

Ugo Ara has returned from Italy.

Margaret Damrosch, daughter of Walter Damrosch, was married to Thomas Knight Finletter on July 17.

The Asheville (N. C.) Music Festival is to take place August 16 to 21.

Mme. Schumann-Heink's adopted son, Robert F. Midkiff, was killed in an airplane fall.

Mario Sammarco, the Italian baritone, has been appointed director of the Teatro Massimo at Palermo.

The La Scala Opera House will reopen in 1921 with Boito's "Nerone."

The Gray-Lhevinnes have arrived at their lovely summer home on the shore of San Francisco Bay.

In the spring of 1921 the Los Angeles Philharmonic Orchestra will make a tour of five weeks.

Per Nielsen is en route for Norway.

Henry Whitney Closson, American composer is at Squam Lake, Holderness, N. H.

Alexander Sebal, violinist, will make a tour of the world during 1920-21.

Mr. and Mrs. Carl Fiqué are spending the summer at Atlantic City.

E. A. Gunther has formed a partnership with the old publishing firm of J. F. Schroeder.

Schoenberg's "Gurre Lieder" was the climax of Vienna's recent music festival.

The fourteenth annual Norwegian Saengerfest was held in Duluth June 25 to 27.

Amy Ellerman and Calvin Coxie believe the singer's great commandment is to be practical.

Stracciari will be the particular star at the opening of the new Peru National Theater.

The Schumann Club competition for composers of all countries is attracting attention abroad.

The receipts at Vasa Prihoda's farewell Italian concert amounted to 30,000 lire.

Alessandro Dolci, the tenor, was married on June 5 at Bergamo, Italy, to Marta Cerribelli.

Eva Didur scored a genuine success at her first operatic appearance in Milan.

Lucrezia Bori's father died recently in Valencia, Spain.

The pupils of Regina De Sales gave her a surprise party at the home of Berta Reviere.

Carolyn Curtiss will sing at Chautauqua, N. Y., on August 9.

G. N.



ARNOLD SCHOENBERG.

The performance of whose "Gurre Lieder" was one of the principal features of the recent Vienna Music Festival.

quart. Others at the street corners shout the news: a cabinet crisis in Vienna, and the White Terror in Budapest. Well dressed foreigners buy and read.

And this is what hurts the most. In other cities people have become sullen, peevish and hostile. In Vienna the same old courtesy reigns. The Republic notwithstanding, it is still "Herr Graf," "Herr Doktor" or "Herr von." Every porter, every liftboy tips his cap as you pass. The fiacre driver, extracting 300 crowns for a single ride, still does it with a courtier's grace; and the waiter in the cafe says thank you for the smallest tip. In Berlin you hear about profiteering, and thieving and sneak trading—ad nauseam. In Vienna, where conditions are far worse, never. In fact Vienna does not complain. It stands in silent martyrdom and turns its best side to the world. Remnants of elegance are everywhere, like the thrice-turned coat of old gentility. The fiacres have gay, freshly-painted wheels and the driver spreads immaculate carriage robes over the seats. "See here," they seem to say, "the old Vienna is still *fesch*." And all Vienna wants to ask: "Was there ever such good nature, such Gemütlichkeit, such cozy streets, ever such a park as our Prater?" It is this spirit that gave the impulse to a music festival at this time. "Was there ever such music as the Viennese?" Let us enjoy what we have, and not grumble over what we have not.

RICH VIENNA.

And, indeed, look at these musical riches that Vienna may call its own. Art treasures as an asset have attained a new significance since they figure in peace treaties as values to be ceded and receded; and since they are being exported from Austria—officially in order to rehabilitate state finances, and privately, to rehabilitate private finances at the expense of the state. The only treasure that cannot thus be bartered back and forth, of which the people of Vienna may not be robbed, is their music; that great gift a thousand times spent, scattered among mankind, and more than ever the people's own.

Why are the great products of the Viennese tradition—the works of Haydn, and Mozart, and Beethoven, of Schubert and Wolf, of Bruckner and Mahler and Brahms—the particular property of Vienna? Because these men

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E
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Hand, John.....Oakland, Cal.
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Jollif, Norman.....Lake Sunapee, N. H.
Jones, W. B.....Gilsun, N. H.

K
Kemper, Ruth.....Altoona, Pa.
Koemmenich, Louis.....Elizabethtown, N. Y.
Kortschak, Hugo.....Pittsfield, Mass.

L
La Croix, Aurore.....Southbridge, Mass.
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Lang, Margaret R.....New Boston, N. H.
Langenus, G.....West Gray, Me.
Lankow, Edward.....Colorado Springs, Col.
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Levy, Leo.....Saranac Lake, N. Y.
Littlefield, Laura.....Marlboro, Me.
Luce, Wendell H.....York Beach, Me.
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Lyons, John Henry.....Minneapolis, Minn.

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MacDonald, Harriet Bacon.....Chicago, Ill.
MacLennan, Francis.....Highland Park, Ill.
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Mees, Arthur.....Morrisville, Vt.
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Nicolay, Constantin.....Paris, France
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Oberhoffer, Emil.....Savage, Minn.
Ornstein, Leo.....North Conway, N. H.

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Passmore, Melvina.....Cincinnati, Ohio
Persinger, Louis.....Castle Crag, Cal.
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Quaile, Elizabeth.....Salisbury, Conn.
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Raisa, Rosa.....Milano, Italy
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Samaroff Declines Offer to Tour Holland

Olga Samaroff, who is spending the summer in Europe with her husband, Leopold Stokowski, conductor of the Philadelphia Orchestra, had the unique distinction of being the only American artist present at the festivities in Amsterdam in honor of Menckelberg's twenty-five years as conductor of the Concertgebouw Orchestra. Together with the other distinguished visitors, Mme. Samaroff was the guest of the festival committee at all the concerts and at the various functions in honor of the great Dutch conductor. Mme. Samaroff was signally honored by an invitation to play at one of the International Chamber Music Concerts, which took place on those days when the Mahler works were not performed. In conjunction with Alexander Schuller, the Russian violinist, who will come to America next season, Mme. Samaroff played the Richard Strauss violin sonata. The chief critic of Amsterdam wrote about the performance as follows: "The Strauss sonata, a youthful work with many Strauss flowers in the bud, but full of vitality and brilliantly written, received at the hands of Olga Samaroff and Alexander Schuller, whose ensemble playing was very rare, a beautiful, fiery, virtuoso performance. On this occasion we made the acquaintance of Olga Samaroff, an unusual pianist, full of temperament, deeply musical, who has a masterly technique, a pianist we would like to hear here again."

Following this performance Mme. Samaroff was approached by two managers who offered her a tour of Holland. This she declined, however, since she had planned to devote the greater part of the summer to work on the Beethoven piano sonatas, which she will present in a series of eight recitals in Philadelphia and New York. She will spend the summer months in Switzerland, going to Holland at the end of August for some concerts which Mr. Stokowski will conduct and at which she will play.

Werrenrath Likes "Nancy's Answer"

Reinald Werrenrath, in the course of a year, receives about four to five thousand English songs from aspiring composers and publishers, who fail to realize that an artist rarely programs more than a group of four modern English songs at one recital. They all wonder why their particular composition ("which is exactly your style," they write) is not the selection chosen. Among the compositions sent him this year was one with a charming lyric called "Nancy's Answer." Mr. Werrenrath was out on a concert tour when it arrived, and had not seen it. A letter relative to the song came from the publisher's manager, as is the persistent wont, asking him if he had received the manuscript. It read: "My dear Mr. Werrenrath: Have you received Nancy's answer, and what do you think about it?" The stenographer, a recent acquisition and unfamiliar with the title of the song, had failed to capitalize both words. The baritone pondered a moment and wrote back that he had not received Nancy's answer, for he was not aware that he had ever written the lady and did not even know anyone by that name. Then came an explanation of the mistake and another copy of the song.

A characteristic Werrenrath note followed:

Many thanks for sending me that most attractive little ballad "Nancy's Answer." While I am usually opposed to the rendition of such coquettish songs by six-foot baritones, I feel that the cleverness of the lyric and the charm of the music will "put it across." I shall use it extensively the remainder of the season.
 Very truly yours,
 (Signed) REINALD WERRENATH.

Ernest Newman Compliments Cecil Fanning

Ernest Newman in the London Sunday Times of June 20, speaks very highly of Cecil Fanning, the American baritone, who seems to have swept everything before him in the British capital. Mr. Newman says in part: "Cecil Fanning, who has made the greatest success of all the American singers this summer, gave another recital on Monday. In addition to a voice that always falls gratefully on the ear, he has the variety of style that keeps us interested in a singer through the whole of the program. It is a satisfaction to see that he is always at his best in the best music. His 'Archibald Douglas,' with its varied dramatic characterization achieved through the pure singing voice, is as fine a piece of work as any living lieder-singer could show."

CINCINNATI ENJOYING SEVEN WEEKS OF SUMMER OPERA

Ralph Lyford Directs Admirable Performance of "Martha" and "Trovatore"—Orchestra of Symphony Members Assist and Gives Individual Concerts—Artist Course Announced

Cincinnati, Ohio, July 3, 1920.—A seven weeks' series of opera was opened here on the evening of June 27 at the Zoo Garden with Flotow's "Martha." The success of the undertaking was instantaneous, a large and appreciative audience greeting the singers on the opening night. This was followed on Tuesday, Thursday and Saturday by scenes from "Il Trovatore," alternating with "Martha" on Wednesday and Friday nights. The series will continue with a change each week.

The company, which is under the direction of Ralph Lyford, includes a number of well known singers, such as Salvatore Sciarretti and Daniel Denton, tenors; Malvena Passmore, Florence Warren and Elaine de Sellum, sopranos; Marie Valle, baritone; Robert Maitland, bass; Pablo Quintana and Irving Miller, as the principals. Mr. Lyford, who has been a resident of the city for several years, has been very successful as a conductor, producing works for the Cincinnati Conservatory of Music. He studied orchestration under Arthur Nikisch, and is also a composer of note.

The orchestra of thirty-seven pieces, which add much to the performances, is made up of members of the Cincinnati Symphony Orchestra, and is under the direction of Modest Alloo, assistant conductor of the organization. In addition to playing for the operas, the orchestra also gives a concert on Monday evenings, and during the first part of the program on Tuesdays, Thursdays and Saturdays. Mr. Alloo, a Belgian by birth, is now a citizen of this country. He is a member of a family whose musical affiliations date back many years, particularly in connection with orchestra and band music. Before coming to this city, at the invitation of Eugene Ysaye, director of the Cincinnati Symphony, he was for several seasons a member of the Boston Symphony Orchestra. The concerts are very much enjoyed by large numbers of music lovers.

ARTIST COURSE ANNOUNCED.

The announcement of an artist series to be given at Music Hall next season has been made recently. It consists of three concerts to be given one week apart, opening with a recital by Rachmaninoff, on November 16.

Toscha Seidel, the violinist, will make his initial appearance in this city November 23, and Rosa Raisa, dramatic soprano of the Chicago Opera Association, who was enthusiastically received here last season, will return November 30.

Grainger Chamber Works Much Played

The Flonzaley Quartet played Percy Grainger's quartet, "Molly on the Shore," over eighty times at their concerts during the season 1919-20 in different parts of the United States. The work was praised by critics and audiences, and was encored at almost every performance.

The New York Chamber Music Society performed five or six different chamber music works by Grainger at their concerts over one hundred times last season, which proves the popularity of this composer's compositions.

The Zoellner Quartet and the Letz Quartet have also played "Molly on the Shore" many times at their concerts during the past season.



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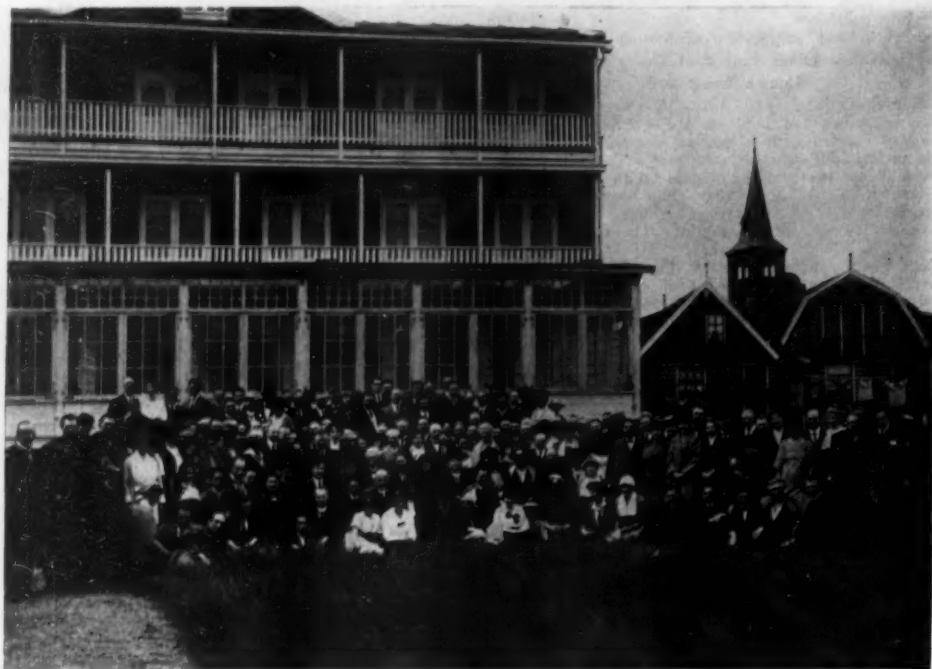
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MENGELBERG ENTERTAINS.

A few days after the Mahler Festival in Amsterdam, Willem Mengelberg entertained the members of the Concertgebouw Orchestra and their guests on a boat party to Volendam, a charming little place well known to Americans. The accompanying photograph was taken in the garden of the famous Hotel Spaander after lunch.



MARGUERITE D'ALVAREZ,

Who scored so great a triumph singing in English Rhea Silberta's "Yahrzeit" in London on May 15 that she received numerous letters from the Jewish people requesting her to repeat the song at her second recital at Albert Hall. This she did with an equal amount of success.



THEY HAVE STARTED!

The above snapshot of Marguerite Namara and her husband, Guy Bolton, was taken last week at Long Beach, where they go for their frequent dips. Incidentally, this is the first bathing picture of the season.



MARGARET MATZENAUER,

At the Velle Erwin home in Cedar Rapids, Ia., where the contralto was featured at the local May Festival. Mme. Matzenauer is spending her vacation at Leland, in the Michigan woods, where fishing, swimming, boating, golfing, etc., can be enjoyed.



WINIFRED BYRD AND MISCHA LEVITZKI

Are not only prominently before the public but are great friends as well. Both are spending the summer on the Jersey coast, preparatory to a busy season. Miss Byrd's recent appearance at the Stadium with the National Symphony Orchestra, under Conductor Rothwell, when she played the Grieg concerto, won her another success.



A PARTY AT THE CHICAGO HOME OF JOSEF LHEVINNE.

The accompanying snapshot shows from left to right: Mr. Winters, son-in-law of John J. Hattstaedt, Mr. Hattstaedt (president of the American Conservatory of Music, Chicago), Josef Lhevinne (the pianist), Mrs. Hattstaedt, David Bispham, Miss Marshall and Mrs. Winters, Mr. Hattstaedt's daughter.



BERTA REVIERE ENJOYS HOLIDAY.

Accompanying are a few of the snapshots taken over the Decoration Day holidays, when Berta Reviere, the contralto, her brother, Mrs. N. Perfall and J. G. Wilbert motored up the Hudson for a well deserved vacation. The pictures show (upper left) Miss Reviere at the wheel waiting for her companions, (upper right) trying to bribe the chauffeur, (lower left) Berta Reviere, Mrs. Perfall and Miss Reviere's brother, (center and lower right) the ups and downs of a chauffeur's life.



ALMA SIMPSON,

Soprano, standing in front of a fence covered with posters, showing her manager's (Jules Daiber) advertising methods for her present tour through the northwestern part of Canada, where she is having much success and is securing a number of re-engagements for next season.



MATJA NIESSEN-STONE,

The vocal teacher of New York, who is spending the summer at Colorado Springs and in the Rocky Mountains. Mme. Stone had expected to go abroad, but the demand upon her time by her pupils necessitates the reopening of her studios in the metropolis the first of September, and as the pedagogue could not return to this country by that time she decided to abandon the trip.



SUE HARVARD,

Who, as soloist at the Stadium concert on July 13, made a decided hit, being called on for two encores after each of her arias, "Oh, Hall of Song," from "Tannhäuser," and "Depuis le jour," from "Louise."

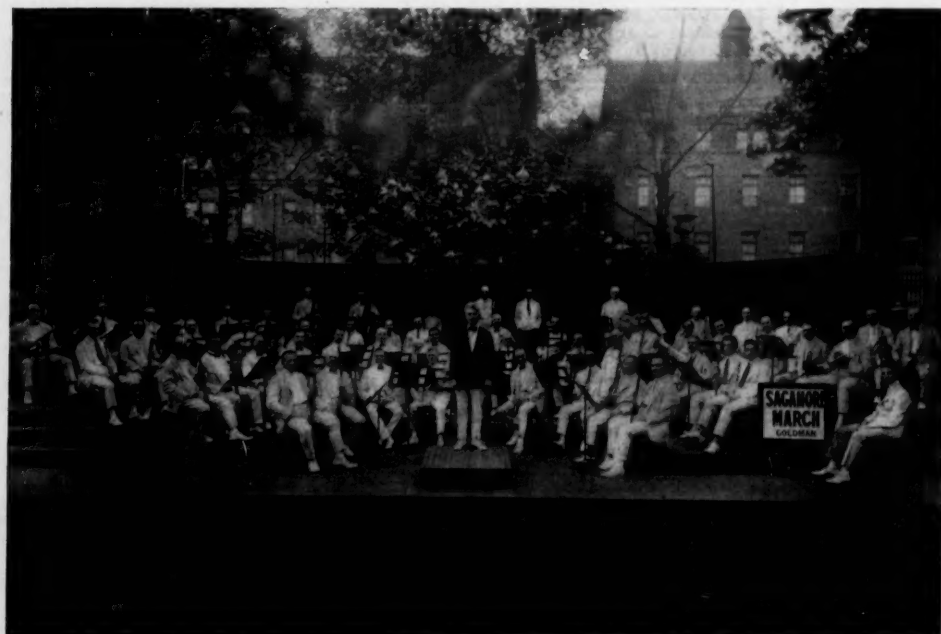


A TENOR'S SUMMER.
Orville Harrold, hauling stones for his new barn with the aid of old Charlie Horse and a tip-cart, fails most decidedly to remind one of the romantic Rodolfo who made such an extraordinary hit at the Metropolitan last season. At the side of him is the bungalow in which he and Mrs. Harrold are living while watching over the completion of the splendid new house (above) on their estate at West Norwalk, Conn., the former house having been burned down last February. Between the Scotti tour, the Metropolitan season and concerts, Harrold is looking forward to having one of the busiest winters of his career.



MRS. FREDERIC SNYDER VACATIONING.

After an exceedingly busy season in New York, Mrs. Snyder is managing to enjoy a bit of vacation, although she admits that she is still busy teaching from nine in the morning until six at night in St. Paul, Minn., where she has a lovely summer home, "The Crossroads." Recently she entertained Mr. and Mrs. Guy Bates Post. Mr. Post had just finished his fourth season in "The Masquerader" and will open soon in New York in a new play. His wife is Adele Ritchie, the light opera singer. The photographs show (1) Mr. and Mrs. Guy Bates Post; (2) in front, Lucie Warren (left) and Mrs. Post; standing, Mrs. Snyder and Mr. Post; (3) left to right, Miss Pegtlaynie, Mr. Post, Mrs. Snyder and Lucie Warren.



THE GOLDMAN CONCERT BAND,

Edwin Franko Goldman, conductor, photographed on the Green of Columbia University, New York City, where the organization is giving three concerts weekly—Monday, Wednesday and Friday evenings—each one of which is attended by thousands of people from the metropolis and its environs, as well as numerous visitors from various parts of the country. (Photo by Beals, N. Y.)



MILDRED WELLERSON,

Nine year old cello virtuoso, the first artist to be engaged as soloist with the Chicago Opera Association for one of its Sunday night concerts in New York.

MUSIC ON THE PACIFIC SLOPE

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Elaborate Preparations for "Samson and Delilah"
Performance—O. T. A. Gives Dinner for
Musicians—Studio Recitals—Notes

Oakland, Cal., July 3, 1920.—One hundred and fifty acres of rolling land in Lake County, Cal., has come into the hands of the Tamalcraft Club, Berkeley, which is going to start a "genius colony" for its artists and writers. A farmhouse is being converted into a clubhouse, and tents and cottages are to be erected. The Tamalcraft farm will be made to produce practically all of the food needed for the colony. It already boasts 3,500 fruit trees, berry patches, truck gardens, etc. Arthur Street and his wife, Mme. Inez Carusi, the harpist, left several days ago to prepare the community farm for the coming "family." Fifteen members of the club have already paid their \$150, which affords them the privileges of the colony, but all who join must work to "aid struggling genius."

THOUSANDS ENJOY DANCE PROGRAM.

Several thousand persons assembled in the Greek Theater, Berkeley, on the evening of June 26, to witness the beautiful and unusual program of music visualization by the Ted Shawn and Ruth St. Denis dancers, assisted by Ellis Rhodes, tenor, and Ann Thompson, accompanist.

Before the program commenced Miss St. Denis told the audience some of her ideals of dance interpretation to be worked out in the future, a notable one being the creation of a symphony of dancers upon the stage to represent or interpret a symphony of instruments in the orchestra. This idea was strikingly illustrated by the dancers in a group of Bach numbers, and others typifying a wonderful range of emotions as suggested by the works of Chopin, Schubert, Grieg, Debussy, Schumann,

Leoni, Satie, Albeniz, Groggi, Rachmaninoff, Strauss and others. The solo and ensemble work was delightful in its sincerity, grace and interpretative originality. Ted Shawn's solo numbers were exquisitely danced.

The concluding number was the Bacchus ballet, "The Mysteries of Dionysius," from the opera, "Bacchus," by Massenet, in six episodes, depicting the ceremonials and orgiastic rites of the Priestesses of Bacchus, personified by Dionysius (Ted Shawn). This was the first public performance of this ballet in this country, and it was splendidly received.

ELABORATE PREPARATIONS FOR "SAMSON AND DELILAH."

Under the auspices of the University of California, represented by Prof. Samuel J. Hume, a magnificent performance of Saint-Saëns' "Samson and Delilah" is being prepared by Choragus Paul Steindorff, for August 28. Julia Clauss and John Hand are already engaged for the production. George Lask will be general director of the stage and the business details are to be managed by Selby C. Oppenheimer.

SONG WRITER ELECTED TO IMPORTANT POSITION.

Carrie Northey, known to the music world as Caro Roma, a distinguished writer of songs, who was formerly from Oakland, has been elected to take entire charge of the Florida Conservatory of Music. Her many friends in the Bay cities are congratulating her on this recent appointment.

MUSICIANS ARE FETED.

A dinner for members of the music section of the Oakland Teachers' Association and others was held June 28, at the Hotel Harrison, when a number of prominent musicians were present as guests of honor. Prof. E. A. Heacock, dean of music at Oberlin College, gave a talk. Other speakers were John Wharry Lewis, Dr. Carlos de Mandil and Prof. Frederick Alexander, of the University of California summer session faculty. The following guests from the university were present: Lillian A. Cummings, James R. Breaky, Jr., Sascha Jacobinoff, Blanche

Quigley and Maria Mikova. Other guests included Mr. and Mrs. Glenn H. Woods, Mr. and Mrs. Herman Trutner, Jr., Mr. and Mrs. Orley See, Mrs. Agnes Ray, Mrs. John Potts Brown, Mrs. Grace Gant, Robert Brown, Eva Meek, Mrs. Nina Dalton, Alice Eggers, Thomas Freeman, A. C. Olker, Mrs. Davis, George T. Matthews and Zanette W. Potter.

BERKELEY GIRL TO BECOME GRAND OPERA SINGER.

Mignon La Savrille, well known Berkeley concert singer, and a pupil of Mme. Lydia Sturtevant, having received tempting offers from managers to enter a professional career, has decided to make her debut as a grand opera singer in the near future. During the war Miss Savrille volunteered her services overseas for entertainment of the soldiers.

CHURCH MUSIC.

"National Convention Sunday" was observed at the First Methodist Church by the rendering of numbers by the vested choir of forty voices and the following soloists: Eileen Almstead Piggott, soprano; Orvilla Drew Pauw, contralto; F. D. Ames, tenor; F. N. Anderson, bass; Marian Nicholson, violinist, and Irene Stratton, harpist. Bessie Beatty Roland, A. A. G. O., is organist and choir director.

The vested choir of St. Patrick's seminary sang the Gregorian plain chant at St. Mary's Catholic Church, according to medieval and monastic ecclesiastical tradition, July 2. An hour's unusual and very beautiful music was thus interpreted before an enormous number of listeners. Ray Tilford presided at the organ.

Mrs. Richard Jones is back in her old place at the organ of the Welsh Presbyterian Church. Trained in England and a graduate of the school of music of the London University, Mrs. Jones is an accomplished musician.

ALICE MAYER GOES TO PARIS FOR STUDY.

Alice Mayer, the talented Oakland girl who recently won the piano contest prize of the State Association of

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Music Clubs, is to leave shortly for Paris, to make her debut there and to continue her studies.

STUDIO RECITALS.

The B Flat Club, composed of the junior pupils of Gertrude S. Altman, gave a piano recital recently at her studio, in which the following appeared: Leonore Steinmetz, Dorothy Cron, Frances Madsen, Beatrice Hernandez, Winifred Bausher, Loretta Sappers, Gertrude Tolleisen, Mary Santos, Teresa Furtado, Hazel Appeltofft, Genevieve Hufface, Dorothy French, Ethel Pavon, Anita Fernandez and Willa Rees.

E. G. Hoyt presented a group of his pupils in recital recently.

A concert given by voice pupils of Mrs. Charles Poulter, soprano, was one of considerable interest, those who were heard including Mildred Levitt, Elsie Ingalls, Thelma Osgood, Charles Gurney, Dorothy Loesmann, William Gurney, Ethel Petersen, Mildred Kemp, Mabel Golden, Nina Clark, Maud Ingalls, Percy Betts, Wanda Hermensen, Ruth Steavens, Alfred F. Poulter, Ida Steavens, Elsie Ingalls and Grace Crane.

Little pupils in singing of Stella Worden Smith presented a demonstration at her Northbrae home studio June 24. The participants, ranging in age from six to fourteen years, were Alice Brown, Virginia Kinnicutt, Helene Pape, Janet Darling, Helen and Dolly Rushton. Carma White gave a series of original dances. In a preliminary talk Mrs. Smith emphasized the methods that were used in training the young voices without harming them.

A number of Marie Ufford's younger pupils were heard in a piano recital at her Hillegass avenue studio on June 9.

Georgiana Irving Wilkie chose the Hotel Oakland for the setting of her recent pupils' piano recital. Those who offered numbers were Clarissa Collier, Margaret Collier, Carl Kingsbury, Evelyn Belson, Jeanne Taylor, Dorothy Taylor, Billie Brooke, Hilda Hambley, Geraldine Demeral, Bernice Lunro, Evelyn Lunro, Baba Figone, Helen Feahy, Jean Strehle, Eleanor Marloff, Marian Stone, Muriel Stuart, Mildred Harrison, John Truman, Elizabeth Johnson, Odessa Lanyone, Grace Edwards, Frances Carter, Erna Graham, Etta Twomy, Vyra Blomfield, Grace Showalter, Eleanor Johnson.

A song expression recital by pupils of Josephine Huffman, trained by their vocal teacher, Stella Worden Smith, was another recent event. The several children who contributed to the program were Leroy Jensen, Herbert Carman, Benedict Abreu, Raymond Brown, Lorraine Gregeren and Leontina Murphy.

An informal recital by pupils of Maude Edith Pope was given at her El Dorado avenue home, eight pupils participating in the program.

Mrs. H. J. Krick's pupils' recital took place at the Twentieth Century Clubhouse, Berkeley, a lengthy list of pupils doing her credit.

A violin recital given by pupils of Hortense Roberts was held, June 23, at Ebell Hall, when a large gathering of friends assembled to hear an interesting program.

NOTES.

All of the Oakland clubs and other organizations are to co-operate with the recreation department in presenting a pageant on Thanksgiving Day, celebrating the landing of the Pilgrims 400 years ago, to be given at the Municipal Auditorium.

The Municipal Band played at Durant Field, June 26, instead of in Lakeside Park, in honor of Eddie Rickenbacker, famous air pilot, who made his first flight in America at that place.

A song recital entitled "The Eastern Gate" was given at Wheeler Hall, Berkeley, June 29, by Dorothy Johnston, formerly of the dramatic department of the University of California. Costumes and decorations were designed by Maxwell Armfield. Mr. Armfield and Edgar Hansen assisted at the piano.

Sascha Jacobinoff, violinist, and Marie Mikova, concert pianist, both instructors of the summer session's music of the University of California, gave a joint violin and piano recital June 26 at the Greek Theater. Both artists are well known in California, having given delightful concerts here last year.

Mrs. Sidney Stoner, well known contralto, left recently for Atascadero, where she appeared in a concert given for the entertainment of the State editorial association.

Paul Martin, principal of the Melrose School, gave a talk about the piano recently and interested his youthful audience in Grieg, Debussy, Chaminade and MacDowell compositions. E. A. T.

SUMMER OPERA ENJOYED BY LARGE LOS ANGELES AUDIENCES

"Flora Bella" Produced in Admirable Fashion—M. T. A. Closes Successful Year—Isabel Carl-Piawa Sings for Ellis Club—Notes

Los Angeles, Cal., June 29, 1920.—The production of "Flora Bella," a tuneful opera, with Mabel Wilber in the title role, at the Philharmonic Auditorium, has been entirely successful. The stage settings were elaborate, there was some clever dancing, a well trained chorus, and the solo voices were better than the average light opera voices. James Liddy, the tenor, has a charming voice which he uses with ease, and he is a good actor. Mabel Wilber's voice is especially beautiful in the upper range and her poise and manner bespeak the experienced opera singer. Other operas by this splendid company will be eagerly anticipated.

M. T. A. CLOSES SUCCESSFUL YEAR.

Closing a very successful year, the Music Teachers' Association held a final meeting before the summer vacation. Important work in connection with the annual convention to be held at San Diego was transacted before the program was presented. Mrs. Norton Jamieson, State president, spoke in her customary forceful way upon the benefits to be derived from attending this "great event of the year."

Charles C. Draa was chosen as a delegate from Los Angeles, and a short program concluded the evening. One of the particularly interesting events of the convention

will be the concert by California composers, and Los Angeles will have the distinction of supplying five of them—Vincent Jones, whose songs are beginning to attract great interest; Frank Colby, of the Pacific Coast Musician, whose "Invocation" is destined to bring him wide publicity; Gertrude Ross, the well known composer of "The Open Road" and "Songs of the Desert"; Morton F. Mason, who has written orchestral numbers as well as songs, and Homer Grunn, whose new suite "Sea Pieces" are being much used.

ISABEL CARL-PIAWA SINGS FOR ELLIS CLUB.

At the final concert of the Ellis Club on Tuesday evening, J. B. Poulin, the popular director, presented an elaborate program which was finely given before a large audience. Isabel Carl-Piawa, coloratura soprano, who has just arrived from Italy, achieved a decided triumph. Her selections were "Ah, Fors' e Lui," from "Traviata," and a group of songs by Los Angeles composers—Vincent Jones' "The Fountain," Cadman's "Thistle Down," and "The Seasons," by Mrs. Hennion Robinson, the clever accompanist of the club.

NOTES.

Blanche Ebert Seaver has just returned from the East, where she has completed the arrangements for the publication of her two newest songs—"Baby's Catechism" and a Japanese song. Mme. Schumann-Heink will sing the first named, and the Japanese song will be used in a new musical comedy this summer.

The Los Angeles Symphony Orchestra will give its concerts at the Trinity Auditorium this season, the first of the series taking place in October. There will be the usual "Pops," and extra symphony concerts. Pasadena is to have a series of symphony concerts by this organization.

Grace Wood Jess, the charming singer of folk songs, will spend her vacation at Monterey. At present she is absorbed in research, locating interesting material for her programs, mostly Russian, with which she has notably enriched her repertory.

Estelle Heartt Dreyfus, contralto, and her accomplished husband, Louis Dreyfus, sailed for Australia this week.

"Who's Who," a musicians' blue book gotten out by Colby & Prybil, of the Pacific Coast Musician, is rapidly nearing completion.

Rehearsals by the Noack String Quartet are in progress in preparation for a forthcoming busy season. J. W.

SANTA MONICA ELKS' LODGE ORGANIZES NEW BAND

Woman's Club Closes Sixteenth Successful Season—H. S. Chorus, Orchestra and Glee Club Do Excellent Work at Commencement—Recent Recitals—Notes

Santa Monica, Cal., July 1, 1920.—The Santa Monica Elks' Lodge, now having a membership of more than a thousand, has organized a brass band of twenty-two pieces, which appeared at the initiation of members last week.

WOMAN'S CLUB CLOSES SIXTEENTH SUCCESSFUL SEASON.

A beautiful program closed the sixteenth year of the Santa Monica Bay Woman's Club. Mrs. Arthur Clapp gave a group of songs. Elizabeth Schriber delighted the large crowd with a butterfly dance, accompanied by Carro Riggins Satterwhite at the piano, and, to complete the day, Mrs. J. Edgar Brown sang in her rich contralto voice Carrie Jacobs-Bond's "A Perfect Day." The past year has been a treat for music lovers, artists who have appeared being Leon Rice, tenor; Constance Balfour, soprano; Charles T. Ferry, pianist-composer; Anna Ruzena Sprout, contralto; Gertrude Ross, composer-pianist; Raymond Harmon, lyric tenor; Millicent Jackson, pianist; Mrs. A. R. Gates and her daughter, Mrs. Earle, in numbers from Cadman's opera, "Shanewis"; Mrs. Guy Bush in "Early American Folk Music," and many others, who added greatly to the season's enjoyment.

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(Continued on page 35)

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EDWIN HUGHES

"The Want of You" Appeals to Aged Singer

Marian Gillespie, who wrote the lovely lyrics of Frederick W. Vanderpool's "The Want of You," had an interesting experience recently in DeLand, Fla. She relates it in a letter to Mr. Vanderpool, part of which follows:

Now about the picture enclosed. The whole situation is most interesting. The Buddingtons (Mr. and Mrs. H. A.) hail from Springfield, Mass., and spend every winter at Camp Cassadaga, Fla., which is about eight and one-half miles from DeLand. She was ninety-six this month, and he is eighty-seven.

The son of the proprietor of the DeLand Music Company tunes her piano and he tunes it a tone lower than international pitch (which is the lowest pitch isn't it). Well, anyhow, Mrs. Buddington plays and sings and does it well! I was in the store when Mr. Bushnell got the order to tune the piano, so I hopped in the Henry



MR. AND MRS. H. A. BUDDINGTON.

Ford, and drove out, for I thought it would make a good story. I was prepared to hear a tremulous voice, cracked a bit in the high tones, and I never was more surprised. I played "Juanita" for her, and standing behind me, she sang it in the sweetest, most girlish voice imaginable. If I had not known it was an old lady, I would have sworn it was a sixteen-year-old girl, with an unusually sweet voice.

She says she sang as a child, and always loved to do so and that she had never stopped singing. She also says she isn't remarkable, that any woman could do what she does, but that people grow sad with advancing years, or trouble takes the song out of their hearts, and they simply stop singing. It isn't that they cannot do it, but, after the chords are long in disuse the singing voice stops working. I said I thought it was perfectly wonderful for a woman of ninety-six to have a voice of such quality. She looked at me for a moment, and then said:

"Who said I was ninety-six?"
I said, "Why your husband?"
She replied, "Well, he's got to stop telling that. I won't be ninety-six until July 1." Then I told her I was a song writer, and promised to call and bring some of my songs. The next day, I went out again. They were waiting for me. I played all my songs over for her, and she selected "The Want of You" to learn to play and sing. Here her husband chimed in, "She sings for me every evening and I like to hear her!" She remarked, "We'll have some new songs now, just as soon as I learn this one."

I asked her which songs she liked the best of all she had ever heard. She loved to sing "Juanita," because it was a heart song, but she also liked the one sung at President McKinley's funeral. When I called again to take the pictures, she had this to say of "The Want of You." "It is very superior to the songs of the present day. It is more like the beautiful heart songs I sang as a young woman. It has a real heart appeal. You know when I married my husband, folks said I couldn't hold him, because he is ten years younger than I am. But they didn't know the want we had for each other. I think 'The Want of You' is my ideal of a song. It certainly is the most beautiful love song that has come to my notice, for it has soul." Then they told me, that the night before, she had sung "Somewhere a Voice is Calling" publicly. I wanted to stay long enough to hear her sing "our" song, but as my boat left on the following Friday, I didn't get out again.

WHERE THEY ARE TO BE

Claussen, Julia:
San Francisco, Cal., August 26.
Caruso, Enrico:
Ocean Grove, N. J., August 14.
Hand, John:
Berkeley, Cal., August 26, 28.
Karle, Theo:
Tacoma, Wash., July 28.
Kerr, U. S.:
Portland, Me., July 27.
Langenhahn, Christine:
Chicago, Ill., July 23.
Morgana, Nina:
Ocean Grove, N. J., August 14.
Polk, Rudolph:
Magnolia, Mass., July 30.
Schofield, Edgar:
Plymouth, Mass., August 23.
Schumann-Heink, Mme.:
Concord, N. H., September 5.
Tacoma, Wash., August 4.
Stoessel, Albert:
Ocean Grove, N. J., August 14.

Lazaro Proves Popular at Stadium

Hipolito Lazaro, the soloist at the Lewishohn Stadium concert on Wednesday evening, July 14, was given a rousing ovation, the enthusiasm of the audience making many encores necessary in addition to the "O, Paradiso" aria from

"L'Africaine" and "Che Gelida Manina" from "Bohème," for which the tenor was listed. Among these were Grana-dos' "La Partida" and "La Donna e Mobile" from "Rigo-letto," the latter being repeated as a final encore. In splendid voice, Lazaro sang with his accustomed skill, the orchestra furnishing capital accompaniments for the operatic numbers.

NEW EFFECTS IN "MIKADO" PLEASE ST. LOUIS AUDIENCE

Excellent Production Attracts Largest First Night Audience of Season

St. Louis, Mo., June 30, 1920.—Perhaps no other of all the comic operas lends itself so generously to lavish display in scenic effects and costumes as does "The Mikado," with which the Municipal Opera Company opened its fourth week. Director Sinclair used his license to equal and surpass all previous settings for the opera, using new and surprising effects to delight and interest the largest first night audience of the season. An entirely new idea was employed in the scene of Ko-Ko's garden—a very ornamental wall enclosed the garden, with eight concealed recesses, in each one of which a chorus girl in the costume of a principal was hidden. During the overture these rustic arches were illuminated, bringing the girls into first view at the right moment. The effect was unique and entirely satisfying from an artistic viewpoint. The night scene in the garden, when hundreds of Japanese lanterns illuminated it, was also a striking and original effect. The lights began to glow in the outer and back of the scene, gradually coming forward, until the entire scene was one wonderful mass of brilliant color.

To sustain and support the efforts of Director Sinclair in the visible impressions of the opera, every member of the cast seemed determined that the audible half should not be lacking in excellence. While Harry Hermesen's Mikado was not as impressively fiendish as others have made it, his wonderful voice carried to every part of the huge auditorium, added to which his unusually distinct enunciation enabled those in the remotest seats to lose not a line or word of the part. Warren Proctor gave a satisfying version of Nanki-Poo. His solo earned a well deserved encore. The male members of the cast certainly took advantage of the opportunities to disport royally gorgeous raiment. Bernard Ferguson's Pish-Tush was especially fine, and Irene Pavloska's Yum-Yum delightful. The prima donna was in splendid voice, and with a beautiful moon directly facing made "The Moon and I" something long to be remembered. The trio, "Three Little Maids," won more than its usual number of encores, so effectively was it sung by Pavloska, Eva Oliwoth and Elva Magnus. To the entire company—manager, director, instrumental and choral forces—great credit is due for so splendid a production. Z. W. B.

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PACIFIC SLOPE

(Continued from page 33.)

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H. S. ORGANIZATIONS HEARD AT COMMENCEMENT.

Music claimed an important part in the graduation exercises of the Santa Monica High School on June 16. The High School Chorus opened the program and the High School Orchestra played several numbers, under the direction of Arthur Gripp, who is violin teacher for the public schools. The Girls' Glee Club sang three selections, followed by a violin solo by Carolyn La Fevre, a promising young player. The Boys' Glee Club sang two numbers.

RECENT RECITALS.

The piano students of Lillian Liknaitz gave a delightful musicale for their friends, June 25, at the Liknaitz studio. Seven pupils appeared on the program, playing duets and solos. Dorothy Kennedy was the fortunate little student in earning a beautiful pin as a prize for having the highest credits during the year's work.

Anna Ruzena Sprotte, contralto, and Gertrude Ross, composer-pianist, furnished a delightful musical program for the reception and art exhibit at the Santa Monica Bay Woman's Club house on June 22.

Carro Riggins Satterwhite, teacher in the piano department of the Nordskog Music and Fine Arts Studios, presented her advanced piano students in recital June 21. Mrs. Satterwhite gives these recitals every six months and they have proven very popular and interesting. Those participating in the program on this occasion were Ina Morrow, Loretta Caston, Grace Mally, Elsie Leach, Francis Harford, Ena Winton, Frances Shay, Cornelia Maule, Ruth Tweed, Agnes Lanka, Adelaide Pruett Ethelwynn Nordskog, Elsie Jayroe, Louise Jayroe, Althea Baker, Alice Fiege and Edward Stevens.

NOTES.

Mildred Wood, violinist, was heard at the First Presbyterian Church, June 20. She delighted the audience with Ole Bull's famous "Sactergjentes Sondag," "Berceuse Slav," by F. Neruda, and andante from the Wieniawski concerto. Mrs. Ray Howard and Sam V. Carlisle also contributed solos on this occasion.

Anna Barbara Klien, soprano, sang for the Ladies' Aid Society of the First Baptist Church, Tuesday afternoon, June 29.

Jessica Walker, soprano, of the London Grand Opera Company, appeared as soloist with the Santa Monica Municipal Band, July 1, at the Dominion Day celebration, which was held under the auspices of the Overseas Club.

Mrs. Harry Shoemaker, contralto; Helen Tappe, soprano, and Mary Neff, organist, have been adding much to the enjoyment of the services at the First Presbyterian Church with their fine musical numbers.

May Bradick, soprano, of Hollywood, sang with the Santa Monica Municipal Band, June 19 and 20. On June 26 and 27 Harry Hahn, baritone, sang with the band, offering Remick's song hits.

Mrs. H. W. Levengood, soprano and chairman of the choral section of the Santa Monica Bay Woman's Club, left on June 27 for San Francisco, where she will study voice during the summer with Percy Rector Stevens, New York vocal teacher.

Pauline Mathews, soloist of the First Baptist Church, entertained a number of her friends last week before her departure for New York, where she will continue her vocal studies.

Arnold Wagner, who has served as supervisor of music in the Santa Monica schools for the past seven years, has resigned to accept a position with the Los Angeles schools and will also serve on the voice faculty of the University of Southern California. D. L.

SANTA BARBARA ORPHEUS CLUB
GIVES NOTEWORTHY CONCERT

Helen M. Barnett Directs Organization in Two Cantatas,
Also Leads Fine Singing of Choir and High School—
Interesting Local Recitals

Santa Barbara, Cal., June 28, 1920.—On June 4 the Orpheus Club, under the direction of Helen M. Barnett, gave a program at Recreation Center. The first part consisted of "Lore from the Saga of Eric the Red," by Paul Bliss, the second of Coleridge Taylor's "Hiawatha's Wedding Feast." The chorus was assisted by Ralph Laughlin, tenor, of Los Angeles. Alice Kitts was the accompanist.

Mrs. Barnett directs the Christian Church choir, which gave a vesper concert on June 20, Gounod's "Gallia" being sung. This competent musician also has charge of the music of the high school, and under her leadership the boys and girls of the graduating class did some excellent singing at the commencement exercises on June 18. Mrs. Barnett, who has been taking a course at the Santa Barbara State Normal School in public school music, was the first to graduate from the music department of that institution. This event took place on Friday morning, June 18, when Mrs. Barnett sang two charming songs of her own composition.

INTERESTING SOCIAL RECITALS.

On June 14 Raymond Mosher, head of the music department of the Normal School, entertained the faculty with a musicale.

A. W. Ross presented his pupils in a violin recital at the Woman's Club on June 9. The program continued much of interest, a duet for eight violins being especially appreciated.

The pupils of Caroline Kellogg Dunshee entertained their parents and friends at the Woman's Club, June 21, with a piano recital. Mrs. Dunshee gave a short talk with a demonstration by the pupils of the harmony diagrams of Zay Rector Bevvitt. C. K. D.

Mischa Leon's Paris Recital

The celebrated Danish tenor, Mischa Léon, gave a recital recently in the Salle Gaveau before an audience composed of artists and the cream of Parisian society. He at once proved himself to be one of the most pleasing vocalists of

our times, said Le Figaro, commenting on it. The initial phrases of the air from "Iphigénie en Tauride" stamped him as a master of classical and noble style. His diction was perfect, his voice of the greatest purity and warmth, his temperament forceful, his interpretations unaffectedly natural, and his musical intelligence of the highest. It would be impossible, Figaro added, to describe in detail the twenty-three masterpieces of this superb program from French, English, Russian, and Scandinavian sources, all of which were sung with the original texts, but particular mention should be made of: "Berceuse," by Rhené-Baton; "When I am laid in earth," by Purcell; "Snow," by Lie; and "The Bachelor of Salamanca." Mischa Léon held his hearers spellbound and they gave him an enthusiastic and well merited ovation.

PROMINENT WASHINGTON ARTISTS
ENJOYED IN ARTS CLUB PROGRAM

Work of Mabel Linton and H. LeRoy Lewis Pleases—
Bernardo Olshansky and Ferdinand Wachsman Among
Attractions at Concerts Diplomatique—Felix
Garzia's Pupils in Recital—Young
Texas Singer Graduates

Washington, D. C., June 15, 1920.—On May 9, at the Arts Club, two of Washington's most promising artists—Mabel Linton, pianist, and H. LeRoy Lewis, baritone—gave an interesting program. Miss Linton has for many years been well known for her work as pianist and accompanist. She is director of the Friday Morning Club, and is also a member of the music committee of the Arts Club. Her contributions to the program included works by Bach, Schubert, Poldini, Hopkins, Granados, Chopin, Schubert-Liszt and Gounod-Liszt. Mr. Lewis is a young baritone who is rapidly coming into his own in the concert field. He sang recitative and aria from Gluck's "Iphigénie en Tauride" and numbers by Gounod, Duparc, Mililotte, Franz, Grieg and Hermann.

OLSHANSKY AND WACHSMAN HEARD.

Bernardo Olshansky, the baritone, sang at the last Washington Concerts Diplomatique and repeated his success of last year, when he appeared on the program with Emmy Destinn. Mr. Olshansky was recognized at once as an artist of first rank. His voice is beautiful, with splendid tone production.

Ferdinand Wachsman, pianist, delighted every one with a program, given in the same series, which contained works by Chopin, Gluck-Brahms, Rubinstein and Liszt. Others who appeared at this time were Ula Sharon, première danseuse; Abrasha Konedsky, violinist, and Frances Foster, accompanist.

FELIX GARZIA'S PUPILS IN RECITAL.

Felix Garzia, pianist and teacher, of New York and Washington, presented two pupils, Constance and Frances Finkel, in concert at the Arts Club of Washington on May 30. Angela Redmond, soprano, contributed to the program, which follows: Sonata, op. 17 (Grieg), "Rondo Capriccioso" (Mendelssohn), Frances Finkel; "The Lark" (Balakireff), scherzo in C major (Chopin), Constance Finkel; nocturne, B major, and preludes, Nos. 18 and 23 (Chopin), Frances Finkel; the "Bell Song" from "Lakmé" (Debussy), Mrs. Redmond; "La Cathédrale engloutie" (Debussy), Frances Finkel; "Minstrels" (Debussy), "Forest Murmurs" and "La Campanella" (Liszt), Constance Finkel.

YOUNG TEXAS SINGER GRADUATES.

Doris Barnett, soprano, pupil of Virginia Morton Hardy, teacher of singing at the Daniel Baker College, Brownwood, Texas, recently appeared in graduating recital, assisted by Charlice Dickerson at the piano. Miss Barnett has a lyric voice with a well trained use of coloratura. Her program included arias from "Faust," "Le Nozze Di Figaro," "Sadko," Rimsky-Korsakoff, and "Jonglerie," Godard; "Plaintes d'Amour," Chaminade; "From an Italian Lodge" and "From Uncle Remus," MacDowell; "Blackbird's Song," Cyril Scott; "Now Sleeps the Crimson Petal," Roger Quilter, and "What's In the Air Today," Robert Eden. D. R.

Florence Nelson Repeats "Smilin' Through"

The Sunday evening concerts at the Hotel Majestic have become quite a feature of New York's musical life and have recently added interest from the fact that Florence Nelson has been engaged as soloist for these occasions. On Sunday, June 27, she rendered the following program, assisted by a full Hawaiian Orchestra: Musetta's "Waltz Song," from "La Bohème," Puccini; "Smilin' Through," Penn; song from "Mlle. Modiste," Herbert; "Jewel Song," from "Faust," Gounod; "Colleen o' Mine," Strickland; and "Aloha Oe," Liliuokalani.

Miss Nelson was enthusiastically received. All of her numbers met with approval, especially "Smilin' Through," which had to be repeated. The singer possesses a lovely soprano voice and she sings with marked taste.

Central State Normal School

Engages New Pianist

The Central State Normal School of Mount Pleasant, Mich., has announced the engagement of G. Davis Brilhart, pianist, who will assume his duties on September 1.

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ACROSS THE COUNTRY

Akron, Ohio, June 28, 1920.—The Music League of Akron closed its first season of activity with two performances of "Trovatore" on June 14 and 15. These performances were given in Goodyear Hall as part of the semi-centennial celebration of the University of Akron and were staged and managed by the newly organized Akron Opera Association, one of several organizations affiliated with the Music League. Earle G. Killeen, musical director and manager. Although the production was the initial effort of the Opera Association, the excellence of the singing, acting and staging evoked encouraging comment from the local press and convinced the promoters of the association that the city can produce and support standard opera. The cast comprised Harriet Caine Heepe as Leonora, Marie Arend as Azucena, Lousetta Campbell as Inez, Temple Black as Manrico, Harold Saurer as Count de Luna, Arthur Eaken as Ferrando, H. L. Dorman as Ruiz and Walter Haas as an old Gypsy. The conductor, Francesco De Leone, gave a spirited reading of the score. The officers of the Opera Association are Clifford Wilson, president; Virginia Pinner, vice-president; Frank Fuller, secretary, and Mrs. D. S. Bowman, treasurer. The casting committee consists of Clifford Wilson, Frank Fuller and Earle G. Killeen; chorus committee, Frank Fuller; staging committee, Al Herring and Tod Bender; costume committee, Mrs. J. B. Tuttle and Charlotte Roderick. Plans are already being made for the production of several works next season.

Atlantic City, N. J., June 21, 1920.—Conway and his famous band received an ovation on Sunday morning, when they made their season's initial appearance on the Steel Pier. John Dolan and Cora Tracy were the assisting soloists. At the evening concert, Captain Conway presented a program interspersed with numbers by John J. Perfetto, horn; Raymond C. Ellis, xylophone, and Cora Tracy, contralto.

The Leman Symphony Orchestra, J. W. F. Leman, conductor, was the recipient of an enthusiastic reception, Sunday evening, June 20, in the music hall at the end of the pier. The assisting soloists were Fely Clement, soprano, and John Little, bass. Miss Clement sang two selections from "Carmen," in an admirable manner. A word of praise should be added concerning the accompanist, Joseph Lilly. John Little sang "Vulcan's Song" from "Philemon et Baucis" with fine effect. Conductor Leman's program was artistically executed.

William Stansfield, Mus. B., F. R. G. O., F. A. G. O., is director of organ recitals at the St. James Episcopal Church, in the absence of Dr. Earnshaw, who is spending the summer in England. Mr. Stansfield is an established musician, and will conduct the Sunday afternoon recitals, which are of unusual interest to music lovers and visitors who form the large congregations.

Cecilia de Vaux Young, a pupil of Elizabeth Zimmerman, was heard in piano recital, June 18, at the New Clarion Hotel, assisted by Lillian Boniface Albers, lyric soprano. Excerpts from Grieg, Paderewski, Mendelssohn, Chaminade, Wieniawski and Brahms were received with much enthusiasm. Mrs. Albers was heard in Vanderpool and Penn compositions.

Mr. and Mrs. John F. Ryan entertained at a musicale, June 19, for the benefit of the organ fund of Salem M. E. Church, of Pleasantville. The program was arranged by Ruby Hildegard Corderly, with selections from Salter, Smith, Jude, de Koven, Balfe, Puccini and Vanderpool. Nora Lucia Ritter, soprano; William C. Boyer, tenor; John W. Corderly, bass; Mrs. Stanley Zippler and Mrs. George Middleton, pianists, were the artists who appeared. Miss Corderly made an efficient accompanist.

Boston, Mass.—(See letter on another page.)

Chicago, Ill.—(See letter on another page.)

Cincinnati, Ohio.—(See letter on another page.)

Columbus, Ohio, June 26, 1920.—The Inter-High School Orchestra of Columbus was organized last February by Lydia Falkenbach, teacher of public school music at North High School. Members were selected from the five city high schools. Regular two-hour practices were held every Tuesday evening in the back room of a music store, which was kindly furnished to the orchestra free of charge. Extra rehearsals were held when the room was available and pupils showed keen interest by taking music home and practicing under the supervision of their private teachers. In less than four months the boys and girls of the orchestra not only played the difficult incidental music to the educational pageant, "Light," but also gave a creditable performance at Memorial Hall on the evening of June 3. The program consisted of such numbers as the "Raymond" overture; ballet music from "Faust"; Edward German's "Henry VIII" dances, and some Russian and Spanish folk music. The organization is the first of its kind in the city. It was formed with no selfish motives and absolutely without the help of the School Board. There was no remuneration for services, not even to the director. With the proper amount of backing the organization promises to be lasting, and it is to be hoped it will, as it is a valuable addition to Columbus' many musical activities.

Duluth, Minn.—(See letter on another page.)

Evansville, Ind., June 27, 1920.—An interesting program was given on Monday evening, June 7, at Memorial Coliseum for the benefit of the municipal organ. Part one consisted of the overture to Rossini's "Semiramide" and an Indian suite, the brass band demonstrating its excellence. Robert Quait, tenor, contributed a group of songs which formed the second part. They were the "Greeting of the Day," Lohr's "This Passion Is but an Ember" and O'Hara's "There Is No Death." Mr. Quait's fine voice and splendid musicianship made him a general favorite at once. Gade's oratorio, "The Crusaders," completed the program, the soloists being Mr. Quait, Mrs. E. E. Hoskinson, alto, and Walter Otto, baritone. The ladies, male and mixed choruses, aided by the orchestra and the organ played by James R. Gillette, gave an excellent read-

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ing of this work, with Paul A. Walz, conducting. Laura Riehl, at the piano, contributed to the enjoyment.

Indianapolis, Ind.—(See letter on another page.)
Los Angeles, Cal.—(See "Music on the Pacific Slope.")

Manitowoc, Wis., June 15, 1920.—The Monday Music Club of Manitowoc closed its seventh annual series of artists' concerts with a successful recital by Myrna Sharlow, a popular young soprano of the Chicago Grand Opera Association. The annual "Wisconsin Day" had as an attraction the Sheboygan Symphony Orchestra, John Schmidt, conductor, assisted by Mrs. Peter Reiss, soprano, of Sheboygan, and Edith Clark, reader, of Manitowoc.

New Orleans, La.—(See letter on another page.)
Oakland, Cal.—(See "Music on the Pacific Slope.")
Santa Barbara, Cal.—(See "Music on the Pacific Slope.")

Santa Monica, Cal.—(See "Music on the Pacific Slope.")

St. Louis, Mo.—(See letter on another page.)
Washington, D. C.—(See letter on another page.)

Elwyn Concert Bureau's Extensive Plans

The incorporation of the Elwyn Concert Bureau, successor to the Ellison-White Musical Bureau, was recently made public. Articles of incorporation were signed in the stockholders' meeting June 7, and the following officers elected: J. R. Ellison, president; Oliver O. Young, vice-president and general manager; C. H. White, secretary and treasurer. The offices of the bureau will continue to be at 654 Everett street, Portland, Ore.

This bureau, originally organized as a department of the Ellison-White activities, has developed to such an extent that it was considered necessary to organize it on an absolutely independent basis. It is the intention of the new organization to spare neither effort nor expense in helping to further develop musical appreciation in the Northwest. The plans for next season are in advance of anything yet undertaken by this organization. For the past three years it has been associated with the Western tour of the San Carlo Grand Opera Company. This past season fourteen weeks of the San Carlo's time was purchased and all engagements from Victoria, B. C., down the coast and back to and including the engagement at St. Louis were under the direction of the Ellison-White Bureau. A like amount of time has been contracted for next season, the tour extending from Canada to San Diego.

The New York Philharmonic Orchestra is also one of their bookings, as well as several of the noted concert artists now appearing before the American public, among them Margaret Matzenauer, Paul Althouse, Arthur Middleton and Kathleen Parlow.

The Toscanini Tour

Ugo Ara, formerly of the Flonzaley Quartet, has just returned from Italy on the Giuseppe Verdi, carrying with him a most precious document—the contract signed by Arturo Toscanini and the representatives of the La Scala Orchestra for the concert tour, which, under the management of Loudon Charlton, will take place in America during the first three months of 1921.

Maestro Toscanini, Mr. Ara declares, is enthusiastic over the prospect of the American project, which permits him to realize a long cherished dream—that of devoting himself exclusively to symphonic work for an extended period and under the most ideal conditions.

Toscanini's American tour will be preceded by a long series of concerts in Italy. The maestro, as reported by *Giornale d'Italia* of Rome, is "bombarded" by letters and telegrams of musical societies asking for the privilege of engaging him and his orchestra before his departure for America. Starting in Milan, at the end of October, Toscanini and his orchestra of virtuosi will visit successively Turin, Genoa, Parma, Venice, Padua, Ferrara, Bologna, Florence, Rome, Naples and Palermo, from where, in the second week of December, these musical argonauts will sail for New York.

Jacobsen Plays at Lewisohn Stadium

On Sunday evening last at the Stadium, Sascha Jacobsen, the violinist, attracted and delighted a large audience. The young artist never fails to give the best of which he is capable, and his splendid rendition of the Paganini concerto in D major left nothing to be desired.

Laura Norvøe Nelson Dead

Laura Norvøe Nelson, wife of the late Dr. N. Nelson and mother of Grace Nelson (known on the concert stage as Nelli Gardini), passed away on Wednesday, July 7, at her home in Chicago. The funeral took place Saturday afternoon from Rosehill Chapel.

STRACCIARI STAR AT OPENING OF NEW PERU NATIONAL THEATER

In Lima, Peru, a magnificent new opera house is to be dedicated within the next few weeks, an opera house which is the equal of any in the world. The company that is to have the honor of opening this new national theater, which will be called the Teatro Olimpo, is that of Adolfo Bracale, and the bright particular star, the protagonist, of the opening season is the famous Italian baritone, Riccardo Stracciari, a tremendous favorite in South America. Stracciari is just at the moment singing at Panama, where the Bracale company stopped off for a short season on its way from Havana to Peru. In Havana, Stracciari was co-star with Caruso in the season recently given there, appearing with him in "Ballo in Maschera," "Forza del Destino," "Carmen," "Pagliacci" and "Aida," and winning from the Cuban public the same enthusiastic appreciation which has always been his wherever he appears. At the end of the season in Lima Stracciari will return to the United States, arriving here early in October to begin a series of concerts which will keep him very busy all winter. As heretofore, he will be under the management of Winton & Livingston.

Sue Harvard Pleases Stadium Audience

Sue Harvard, soprano, was the soloist at the Stadium concert on Tuesday evening, July 13, singing with orchestra the "Oh, Hall of Song" aria from "Tannhäuser" and "De-puis le jour" from "Louise." In the latter, which she sings with splendid style, she was especially effective. Her fine voice, with its particularly beautiful upper register, was heard in every part of the great amphitheater and the audience was so well pleased that it demanded two encores after each aria. Miss Harvard, accompanied at the piano by Frank Waller, gave as her first encore "Annie Laurie," following it with a clever little song of Mr. Waller's; after the second aria she sang "I Passed By Your Window" (Drake) and "Sonny Boy" (Curran). Miss Harvard received a huge bunch of red roses.

Hadley to Conduct Philharmonic on Tour

The plans of the New York Philharmonic Orchestra announced for the coming year, which is the seventy-ninth of the society, include a December festival to celebrate the one hundred and fiftieth anniversary of the birth of Beethoven. The schedule shows seventy concerts in New York City and the East, and about eighty on tour, of which Mr. Hadley will conduct approximately half. The seventy out of town concerts will be included in a ten weeks' tour from March to June, 1921, and will cover the principal cities as far west as the Pacific Coast, where the new Philharmonic conductor has already won a reputation with his baton.

Still in his forties, Mr. Hadley has to his credit as a composer nearly 200 songs and piano pieces, two comic operas, three concert overtures, four symphonies, and a number of

operas which include the first three letters of the alphabet, or, as the conductor puts it, his A, B, C's. They are "Azora," "Bianca" and "Cleopatra's Night," the latter having been produced at the Metropolitan Opera House this year, with Frances Alda and Orville Harrold in the leading roles. Mr. Hadley has written eleven operas, five of which have been produced.

He is the only conductor in the world to receive recognition by five leading orchestras simultaneously. Within a few months' time this year Leopold Stokowski, conducting the Philadelphia Symphony Orchestra, presented Hadley's "Othello"; Montoux and the Boston Symphony Orchestra presented his "Salome"; Strinsky and the Philharmonic Society his "Four Seasons" symphony; Bodanzky and the New (now National) Symphony Orchestra, "Salome," and Walter Rothwell, in Los Angeles, also played "Salome."

\$48,500 for Music in New York Schools

The Board of Estimate and Board of Education officials, considering the tentative Department of Education budget for 1921, last week allowed the item approximating \$48,500 for carrying on musical work in the schools to go through their hands without reduction. No money was granted for that work last year although the tentative budget then asked for was \$27,815.

Other items for music in the schools suffered severely. A request for \$44,000 for new pianos was reduced to \$22,000, although George H. Gartlan, director of music, said many of the instruments had been in use from thirty-five to forty years and were showing unmistakable signs of senility.

A request for \$17,175 for the purchase of phonographs was turned down. Another for \$500 for printing was likewise rejected.

Anna Fitzu at Stadium July 25

Anna Fitzu, the popular American soprano, who was prevented from singing at the Lewisohn Stadium, New York City, on July 4, will appear there on Sunday evening, July 25. She will sing the "Joan of Arc" aria by Tschai-kowsky and "La Vally" by Puccini, both with orchestral accompaniment. Miss Fitzu will also appear at Asbury Park, N. J., on Thursday evening, August 12.

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 Mrs. Oscar E. Busby, 233 No. Ewing Avenue, Dallas, Texas.
 Mrs. Jean Warren Carrick, 977 East Madison Street, Portland, Ore. August 15.
 N. Beth Davis, Whitman Conservatory of Music, Walla Walla, Wash. July 12, Walla Walla.
 Adda C. Eddy, Bellefontaine, Ohio, September 8.
 Beatrice S. Eikel, Kidd-Key College, Sherman Texas.
 Jeanette Currey Fuller, Rochester, New York.
 July 1st, Rochester.
 Cara Matthews Garrett, Bay City, Texas.
 Normal Class, August 25.
 Elizabeth Hasemeier, 41 So. 21st Street, Richmond, Ind.
 Maud E. Littlefield, 1401 South Boston Street, Tulsa, Okla.
 Kansas City Conservatory of Music, Kansas City, Mo., July 8; Colorado Springs, Colo., August.

Mrs. Julius Albert Jahn, Dallas Academy of Music, Dallas, Texas.
 Carrie Munger Long, MacBurney Studios, 608 Fine Arts Bldg., Chicago, Ill.
 Mrs. Wesley Porter Mason, 5011 Worth Street, Dallas, Texas.
 Denver, Colo., August 3.
 Harriet Bacon MacDonald, 608 Fine Arts Bldg., Chicago.
 Chicago, July 1; Minneapolis School of Music, Minneapolis, August 2.
 Virginia Ryan, 1115 Washington Street, Waco, Texas.
 Laura Jones Rawlinson, 554 Everett Street, Portland, Ore.
 Mrs. Ura Synnott, 824 No. Ewing Avenue, Dallas, Texas.
 Stella Huffmeyer Seymour, 1219 Garden Street, San Antonio, Texas.
 Una Clayton Talbot, 3068 Washington Blvd., Indianapolis, Ind.
 Indianapolis, Summer Class.
 Isabel M. Tonic, 469 Grand View Street, Los Angeles, Cal., July 5.
 Mrs. H. R. Watson, 124 East 11th St., Oklahoma City, Okla.
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OPINIONS OF THE PRESS**Anna Case Triumphs at First London Recital**

On her first appearance in a foreign country Anna Case, the American soprano, at Queen's Hall, May 20, completely won the favor of the London public. At the conclusion of the concert many collected near the platform to hear her last encore, while in the street as many more crowded about her on the way out to catch a closer view of the fair American girl.

Miss Case remained in London for two weeks after the recital, when she went to Paris and the Continent, where she will remain for the summer, returning to America in time for her many concerts here next season. During the soprano's stay in London, Sir Thomas Lipton gave a luncheon for her, and Lady Cunard and Lady Davies, as well as several other social lights, entertained her at teas. Miss Case was offered an engagement to sing at Albert Hall before her departure from the city, but she preferred to postpone the appearance until next fall or spring owing to other plans that had been previously arranged. At any event, Miss Case will return to London for other recitals in the not very far distant future.

The following are a few extracts from the British press covering the singer's recital at Queen's Hall:

She has a high soprano voice of fine quality and she does what she wants to do with every song, whether it is a simple piece of vocal expression, such as Monteverdi's "Lasciatemi Morire" or the fiature of Bellini's "Qui la voce" which was skilfully managed.—London Times.

Most charmingly rendered were a group of old French and Swedish songs and with the distinct enunciation that I have not heard equaled in the concert room for many a day.—Scotsman, Edinburgh.

Of the pieces which she sang—all of them being rendered effectively—Miss Case won greatest favor for her selection of light French lyrics.—Globe.

She is gifted with a voice of exceptional beauty of tone, has admirable breath control and a reposeful and refined style.—The Referee.

Her interpretation of songs of varied schools were invariably distinguished by refinement of vocal methods and charm of phrasing.—Daily Chronicle.

Beautiful bouquets and prolonged applause greeted Anna Case, the famous American prima donna, who gave a delightful song recital



© Mishkin, N. Y.

ANNA CASE,

Soprano of the Metropolitan Opera Company.

at Queen's Hall. Miss Case stood at the piano almost hidden in flowers. She crossed the Atlantic to fulfil a single singing engagement and to win the approval of London critics. A bold journey—justified, judging by the warm reception given her.—Daily Mirror.

Her program ranged from Handel to Swedish folk-songs, and she was consistently successful.—Daily Sketch.

Miss Case's voice is singularly sweet and flexible, and of a very sympathetic quality in the middle notes. She is very highly trained, and sings with the utmost grace and refinement of style. Miss Case's singing of some modern French songs showed an unusual command over delicate shades of expression and vocal color. Her success with the audience was not in doubt.—Star.

I have seldom heard "Lasciatemi Morire" so beautifully rendered as at the beginning of her recital, and her program contained many fine songs, notably those which she sang in French, which she interpreted as only a singer of keen musical taste and refined sensitiveness can do.—Telegram, May 23.

Roland Hayes in London via Philip Hale

The large New England following of Roland Hayes, "the greatest singer of his race," must have been greatly pleased to learn of that sterling artist's success in London as reported by the Boston Herald in Philip Hale's interesting column. Mr. Hale wrote:

The Herald stated some time ago that Roland Hayes, the excellent Negro tenor of Boston—one might say of the United States—was going to Africa to study the music of his race and on the way would give recitals in European cities. His first recital was in Aeolian Hall, London, on May 31. Although his arrival was not trumpeted by a press agent and he was wholly unknown, there was an audience of 400. The Morning Post said of him: "He has a tenor voice capable of sweet or ringing quality throughout a useful range, and he has been at pains to acquire all the elements of highly-cultured 'vocalism.' He delivered Puccini's 'Che gelida manina' in Italian, and Beethoven's 'Adelaide' with extreme refinement, and set an example which many English singers would do well to copy by combining clear diction with unbroken phrasing." The Daily Telegraph said: "He captivated all by his singing of a group of spirituals—songs that can never rightly be sung by any but Negroes to the manner born. True, those he sang were offered with

a very sophisticated but none the less effective piano arrangement, but they were extremely well done. It is still to be regretted that our audiences persist in treating these lovely things as comic songs. Perhaps Mr. Hayes will add more of them to his next program, for this is music we cannot make for ourselves." The critic also praised the piano accompaniments of Lawrence B. Brown, who is traveling with Mr. Hayes.

Mr. Hayes writes that he is engaged to sing at several "at homes," and he may take the tenor part in one of Coleridge-Taylor's "Hiawathas" at Plymouth with a choral society. It will be remembered that when Coleridge-Taylor visited Boston, there was talk of his conducting a part of his "Hiawathas" trilogy. The Cecilia Society had performed the whole work. He was not invited to conduct, because as it was frankly admitted, certain members of the Cecilia were unwilling to sing under the direction of a Negro. This was in Boston, where the Shaw monument has many admirers. Coleridge-Taylor, by the way, although he was black, was a mulatto. His mother was an English woman.

May Peterson—"An Artist of Rare Power"

Despite the fact that the season 1919-20 has waned, echoes still come of May Peterson's recent successes. One of them was at Charleston, S. C., and appended are excerpts from some of the reviews which appeared in the papers of that city following the recitals:

May Peterson took her audience by storm and was afforded the greatest ovation given any artist appearing in Charleston for some time. Miss Peterson's voice is true and sweet in the highest and lowest notes, and her range is wonderful. She sings without the slightest effort and her clear bell-like tones can be heard with the greatest ease in every part of the hall. Besides being a beautiful woman, Miss Peterson has a personality that is seldom equaled on the concert stage. As one enthusiastic and charming admirer said: "She is perfectly marvellous."—The News and Courier.

May Peterson has a voice of unusual melody and flexibility. Her trills and cadenzas in sotto voce were exquisitely done and her full voice expression of the emotions portrayed in the heavier dramatic selections were marvels of power and melody. The variety of voice at her command and the emotion and sentiment expressed in "Alleluia" showed her to have not only wonderful technique and melody, but the soul of a singer. Her selection of encores was very pleasing and when she sang "Comin' Thro' the Rye" and played her own accompaniment everyone was charmed with the beautiful girl and the beautiful singing and playing.—Charleston American.

Under the heading "May Peterson Is Magnificent," the appended notice was printed in the Evening Post:

May Peterson proved her right to the many encomiums of the New York press by her capture of the audience last night. Miss Peterson has a voice of unusual range and flexibility and a most charming personality, and when she sang a final encore "Comin' Thro' the Rye" to her own accompaniment it was the supreme touch and won her the friendship of the audience and a round of tremendous applause.

Yon a Virtuoso Organist Par Excellence

Pietro A. Yon, eminent Italian organist and composer who recently finished a concert tour which took him from coast to coast, has been unanimously acclaimed by critics as one of the greatest masters of the organ, as witness the appended press comments regarding his performance on numerous occasions:

Mr. Yon has a brilliant technique and a keen sense of how to make the organ effective as a concert instrument. He was very clever in his registration, so that he gained a great variety of tonal combinations. The Bach fantasia and fugue in G minor showed the breadth of his musicianship, and he played it with appreciation for the music and clean technique.—Chicago Evening Post.

Only a master could have written the "Divertimenti" and only a virtuoso of the finest artistic perception would dare to trifle with the keyboard as Mr. Yon does.—Kansas City Times.

Yon is a brilliant technician, a warmly temperamental interpreter and a person of magnetic radiation. Pedantic heaviness

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is utterly alien to him and a poetic fervor permeates all his readings.—San Francisco Chronicle.

Yon's compositions are known to many organists in this country and in Europe, but the public rarely has an opportunity to hear concert works written for organ, and played by so distinguished a musician.

The familiar Bach "Toccata and fuga" which is an essential of every organist's repertoire, was very beautifully played and brought the musician applause and a demand for an encore.—Los Angeles Times.

Playing the organ simply and effectively is as difficult as drawing the nude in outline. Only masters can do it. Pietro A. Yon is one of the masters. He gave a recital at the Civic Auditorium in aid of the building fund of St. Dominic's Church and he galvanized the audience into enthusiasm.—San Francisco Examiner.

Pietro Yon, the organist, leans toward the bigger and massive tonal effects in his playing of the organ. He has exhaustive command over the mechanics of his instrument. His pedaling is smooth and clean, and his running passages on the manuals are swift and clear. The organ takes on volume and power under his performances, and he can also bring out the more soft and subtle tints when occasion demands.—Chicago Daily News.

Mr. Yon's technic is faultless. His hands move over the keys with the precision and perfect control of a great piano virtuoso, and his feet perform marvels on the pedal keyboard. Those of us who stood behind him as he played his "First Concert Study," the last number of the program, realized that he possesses probably the most remarkable pedal technic of any organist in the world.—El Paso Herald.

It is through the exploitation of the many possibilities of this noble instrument by such excellent musicians as Yon that the organ will eventually attain the position it deserves.—Kansas City Journal.

Pietro A. Yon played a recital which served to deepen the profound admiration in which he is held in this community. Musicians from Pottstown and Reading were present, attracted by the opportunity to hear the great organist.—The Norristown Times.

Mr. Yon was at his best in his masterly playing of Bach's most brilliant organ composition "Toccata and Fuga" in D minor.—El Paso Times.

Pietro A. Yon made a profound impression upon lovers of organ music with his recital at the Exposition Auditorium.—San Francisco Call and Post.

Pietro A. Yon is one of the greatest composers for the organ that the present period has produced. While his works are strong, masterful and academic to a degree, he has the Italian innate sense of melody, and his compositions, no matter how complex, are permeated with this quality. The ease and fluency with which Yon played his own "First Concert Study" gave no indication whatever of its tremendous technical difficulties. Organists work on this number to develop pedal technic, but the composer played it with the utmost ease and fluency.—The Grand Rapids Press.

Mr. Yon is the virtuoso organist par excellence. The opening measures of his fine sonata "Chromatic" proclaimed this fact without more ado. Absolute master of technic (technical difficulties simply do not exist for him) he astounds one by the very stupendousness of it all. Fortunately his art goes deeper than that, as the exquisite second movement of this same sonata shows. Bach's "Toccata and Fugue" in G major was played with superb gusto, with a spirit of unflinching enthusiasm throughout.—The Oberlin Review.

Cuba Pays Tribute to Marguerite Ringo

Marguerite Ringo, soprano, has made many successful concert engagements during the 1919-20 season. Among her recent dates mention might be made of her appearance with the Liederkreis Club in New York on April 8 and in Glen Ridge, N. J., on April 23. May 25 Miss Ringo was heard with the Liberty Singing Society, Newark, N. J., while on May 17 she sang at Smith College in Mozart's "Requiem" and Henry Hadley's "New Earth." There were also four dates with the Goldman Concert Band—at Central Park,

June 24; Columbia University, July 5 and 9, and at Prospect Park, Brooklyn, July 8.

Accompanying are extracts from press notices covering one of the concerts mentioned above, and also several appearances in Havana with Josie Pujol, violinist:

Miss Ringo, who possesses a voice of velvety and full tone, compelled applause by the art, taste and intelligence shown in her singing. Her audience seemingly could not get enough of her excellent voice.—Newark News, April 24.

Miss Ringo's voice is powerful and particularly pleasing. She sang in her first recital in Cuba the well known aria "Un Bel di" and "Pleurez, Pleurez Mes Yeux" which were very graciously received by the distinguished audience that filled the Margot Theater. The singer sings with style and musicianship.

The concert closed with "The Nightingale" with violin obligato by Miss Pujol and both artists were enthusiastically applauded.—El Triunfo, Havana, Cuba, May 6.

Without doubt Marguerite Ringo is a soprano of magnificent attainments, including fine temperament and vocal organ. The recital was concluded with Gounod's "Ave Maria" sung by Miss Ringo with real devotion and taste, with a beautiful obligato played by Senorita Pujol.—El Triunfo, May 8.

Marguerite Ringo, a beautiful young woman, has a voice of agreeable timbre and power. She sings the most difficult arias with splendid style.—La Noche, May 5.

Marguerite Ringo! the beautiful titian-haired North American, has a voice as beautiful as her face and figure, we must say this because not all Havana was present, although Margot Theater was completely filled.

She must have pride in the voice she possesses because it has exquisite timbre. She has musicianship and her magnificent soprano voice enables her to sing without an effort.—La Prensa, May 11.

Marguerite Ringo obtained a splendid success singing with notable perfection numbers by Charpentier, Massenet, Gounod, etc.—El Mundo, May 8.

When she sang the "Ave Maria" of Gounod the audience gave her a salvo of applause.—Heraldo de Cuba, May 8.

Miss Ringo has a beautiful voice and charmed the audience.—El Mundo, May 6.

Havana Critics Laud Josie Pujol

The numerous favorable reports concerning the skill of Josie Pujol, the young Cuban violinist, following her two recitals in her native country, leave no doubt as to the appreciation shown her. That she won the complete approbation of both her audiences readily can be seen by a perusal of the accompanying salient paragraphs culled from various Havana dailies:

The fame of the young and admirable Cuban violinist, Josie Pujol, was confirmed in the first concert.—Diario de las Marmas, May 5.

Josie Pujol played Mendelssohn's concerto admirably.—La Nacion, May 5.

Of Josie Pujol I will say that she is a complete artist. Anyone who heard her play Mendelssohn's concerto would be convinced of the fact. Josie Pujol's name, among us, will always typify perfect art. Precision, technic, purity of tone, and soulful interpretation are her characteristics.—La Noche, May 5.

The Senorita Pujol has demonstrated that she possesses a complete control of the most difficult musical instrument, the violin. Her triumph was acknowledged by the audience that warmly applauded her.—El Mundo, May 6.

We can say truthfully that she triumphed among her own countrymen—a thing very difficult to accomplish.—El Triunfo, May 6.

A large and distinguished audience assembled again, Friday evening, to hear for the last time our much admired countrywoman, Josie Pujol, who has been so much applauded in Havana. Not because she is one of us but because of her value as an artist. This young girl presents her numbers with style, authority, technic and delicacy, which many older violinists would like to possess.—El Triunfo, May 8.

The Senorita Pujol with her finished and exquisite art delighted again the audience that acclaimed her enthusiastically.—Heraldo de Cuba, May 8.

Senorita Pujol's violin captivated the audience which awarded her deafening applause and beautiful bouquets of flowers.—El Mundo, May 8.

After we heard Josie Pujol in her two recitals we can say that she has complete control of the charming and difficult instrument, the violin. The artist's technic has shown us that she has devotedly applied herself to untiring study and practice. After we learned her age, seventeen years, we learned also that as a child her playthings were the violin, strings, and bow, and with these toys she gained the foundation of her style. Senorita Pujol is a girl but she has an artist's personality.

She brings out of the violin tones of great sonority. She has a great flexibility in her right hand. From the first moment that we heard her play we knew how worthy was that charming little girl. She played without affectation, and with complete control of her nerves she presented her art to the large and distinguished audience.—La Prensa, May 11.

Werrenrath Scores at Cincinnati Festival

Reinald Werrenrath, baritone, was one of the soloists at the twenty-fourth biennial May Festival in Cincinnati, Ohio, which lasted the better part of a week, beginning May 4 and continuing with a performance every evening, with two matinees, until the closing night of May 8. The critics were unanimous in their praise of Mr. Werrenrath's singing. The Cincinnati Commercial Tribune of May 5 states:

Reinald Werrenrath, the baritone, delighted by his beautiful voice, his finished voice production and style of singing, as he has done at previous festivals. His two solos in the Te Deum, "When Thou Lookest Upon Me" and "Vouchsafe, O Lord," were exquisitely sung.

The Cincinnati Enquirer of the same date, says:

Reinald Werrenrath established himself as one of the most satisfactory and legitimate artists among baritones on the concert stage. His dignity, diction, musical expressiveness and manly voice give him the distinction he has merited.

César Franck's "The Beatitudes" was sung the second night of the festival, and the Cincinnati Enquirer of May 6 printed this:

The music given the Voice of Christ is peculiarly well suited for the suavity of Reinald Werrenrath's voice and his dignified enunciation of the text and artistic phrasing made his singing one of genuine pleasure.

The Cincinnati Times-Star commented as follows on Mr. Werrenrath's singing on that occasion:

Mr. Werrenrath sang with more than his accustomed poise "The Voice of Christ." Always Mr. Werrenrath displays that almost unique quality of making even his recitatives interesting. And as most of the music written for his voice in oratorio is recitative, the artistic position which he has reached is admired.

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SCHOENBERG'S "GURRE LIEDER"
THE CLIMAX OF VIENNA'S FESTIVAL

(Continued from page 27.)

the Othmarkirche at Mödling, the suburb where Beethoven lived.

It would take too long to enumerate all the minor events of these days. Suffice it to say that light Viennese music, too, had its innings—with performances of operettas by Johann Strauss, Millöcker, Suppé and Heuberger, and two afternoons of popular music in the "English Garden."

SCHÖNBERG'S "GURRE-LIEDER" THE CLIMAX.

The climax of the series, and the most significant event, was as might have been expected, the performance—or two performances, to be correct—of Arnold Schönberg's "Gurrelieder," conducted by the composer—significant not merely from the artistic point of view, but what might be called the musico-political. For, as is well known, this leading representative of the "young Viennese school" has until now had recognition everywhere except in Vienna. Earlier performances of his works met with organized demonstrations of hostility, and the "Schönberg case" a few years before the war grew into a sort of scandal which caused the composer to leave Vienna and live in solitude in Berlin.

How little the old, imperial Vienna thought of Schönberg as a cultural asset is demonstrated by the fact that the military authorities made no halt before this artist, husband and father over forty years of age, but forced him to do menial duties in barracks for nearly two years. The experience and the sufferings imposed upon him by the general misery of recent times—conditions which necessitated the entire expenditure of his energy in providing the material necessities of life—have made the man a mere shadow of his former self, have aged him beyond the recognition of his friends.

That this same Schönberg was able, at this festival, to hold a triumphal entry into the official Vienna Opera House, the institution which has been at war with the new spirit for generations past, is of such momentous importance that the merit of the performance itself is overshadowed by it. And the performance, with the exception of one or two details, was a marvel of tonal splendor and perfection, a performance which demonstrated that the Vienna Philharmonic is still the most beautiful orchestra in Europe.

The work itself has been described in the MUSICAL COURIER before, and its general nature is therefore familiar to my readers. The criticism of our Munich correspondent, on the occasion of the recent production of the work there, gave a number of details to which nothing need be added, except that there is a vast difference between the bulk of the work and the last part of it, which alone foreshadows Schönberg's later style. This is an important fact, for between the two creative divisions lies a period of some seven years, and it is the last section which proves Schönberg's claim as a master of originality and extraordinary power of expression.

In this continuation of an earlier work the composer tried consciously to "match" his earlier style. That he did not wholly succeed and that he proclaimed, in a more advanced medium, a message of such poetic exaltation, of which the idealism and fantasy is far more extravagant than the means of expression, shows how sincere and how far removed this deadly serious musician is from the desire to create a sensation by the weight of quantity and the fascination of the new.

SCHÖNBERG'S ORIGINALITY.

The first two parts of this gigantic work are less original, if one defines originality as the creation of a style, than the third. They have an unmistakable flavor of Wagner in the intensive chromaticism of their polyphony, their freely modulating harmonies, their orchestral coloring and the use of the leit-motif. His arioso from the very start is more freely spaced and "de-harmonized," though in its passionate chromatics it recalls "Tristan" again and again. It is the Tristan of the concert hall—the great tragedy of human love divested of the theatrical—the musical epic as opposed to the musical drama.

Yet there is hardly a place where one may speak of imitation. It is the personal expression, in an established style, of one who not only commands that style but is capable of developing it. There are moments of such exalted and passionate beauty as Wagner himself rarely surpassed. There are phrases, noble melodic gestures, that linger and glow in the memory. There are bursts of soul-rending pain, of desperate revolt of bitter satire, of mysterious foreboding, and underneath it always smoulders a hearth of sincere passion, the human quality that never allows our sympathy to flag.

NO MERE TECHNICIAN.

In view of these convictions, based on two successive hearings of the work, I strongly dissent from the judgment of those who acknowledge Schönberg's technical mastery but disparage his work on the ground of the lack of inspiration, "triviality" of the themes, and so forth. Divested of its harmonic base and poetic connotation many a melody of Wagner—yes, of Beethoven—is "trivial." But one who is capable of inventing such poignantly beautiful declamation—we need only refer to the "Song of the Woodland Dove"—accompanied by such uncannily atmospheric tone-painting should be the last to be accused of "triviality."

The finest and most inspired part of the work, to my mind, is the very last—a sort of epilogue, "The Wild Chase of the Summer Wind." After employing, in the early part, solo voices and chorus as relief against the orchestral background, Schönberg here uses the rhythmed speaking voice as commentary to a magnificent orchestral tone-painting. It is the most perfect union of music and poetry; elevating verses illuminated by the iridescence of movement and sound. As it was done by the actor Klitsch, gifted with a silver-toned speaking voice, with musical rhythm and melodic suggestion, the effect was electrifying. At the climax an eight-part chorus takes up the message: rallied by the voice of the speaker, all humanity sings a hymn to the rising sun.

There are few moments in music so rousing, soaring, as this. One thinks of the last scene of the "Meistersing-

er," Scriabin's "Poem of Ecstasy" and Mahler's "Eighth." But comparisons are odious. America will soon have an opportunity of hearing the work. There are rumors for next season—or the next after that.

Schönberg is a greater composer than conductor. Yet the performance was splendid, especially as far as the orchestra and the soloists are concerned. Aagard Oestvig, the Danish tenor, sang Waldemar, the Northern hero of this Danish lore, with splendid voice and feeling. The chorus was barely adequate, but the orchestra all the more glorious. Such woodwinds exist nowhere else this side of heaven.

The applause, the ovation, that greeted Schönberg on both nights of the double performance was overpowering. To receive such homage from a public that a few years ago indulged in derision would have been a rare satisfaction to a smaller man. Schönberg cared only that the singers got their share. And they deserved it.

It was a most fitting climax to a festival of Viennese music. No other city can bestow such riches upon the world as this, the poorest in all the world. May the world respond!

CÉSAR SAERCHINGER.

COLUMBIA UNIVERSITY
CONCERTS**SIXTEENTH CONCERT, JULY 12.**

The terrific downpour on Monday evening, July 12, made it necessary to hold the concert by the Goldman band in the gymnasium at Columbia University. Those who braved the storm were well repaid, as Mr. Goldman presented a program of exceptional merit. It comprised "The Star Spangled Banner," "Marche Militaire," Granados; overture to "Der Freischütz," Weber; intermezzo from "Pagliacci," Leoncavallo; dances from "Nell Gwyn," German; Malaguena from "Boadbill," Moszkowski; cornet solo, "The Wanderer" (Leby), played by Ernest S. Williams; "Funeral March," Chopin, and excerpts from "Il Trovatore," Verdi, to which he generously added a number of encores.

SEVENTEENTH CONCERT, JULY 14.

In honor of Bastille Day, Edwin Franko Goldman, conductor of the Goldman Concert Band, presented a special program of music by French composers. The concert, which was scheduled to take place on the Green at Columbia University, attracted a very large audience, but owing to the sudden storm it had to be held in the gymnasium of the college, which could only accommodate a small number of those present. As the program of French music last year was attended by one of the largest audiences of the season, Mr. Goldman made every effort to make this year's concert equally interesting.

One of the features of the concert was the singing by the audience of "The Star Spangled Banner" and the "Marseillaise," in which the large audience showed marked enthusiasm. The program in its entirety contained: March, "Sambre et Meuse," Turllet; overture to "Phédre," Massenet; "Le Cygne," Saint-Saëns; excerpts from "Carmen," Bizet; "Reminiscences of Offenbach," arranged by W. Winterbottom; aria from "Samson and Delilah," Saint-Saëns, sung by Frieda Klink; Meditation from "Thais," Massenet, and excerpts from "Chimes of Normandy," Planquette, to which Moszkowski's "Serenade" and march, "Eagle Eyes," by Goldman, were added as encores. Miss Klink made a favorable impression with her singing of the "Mon coeur s'ouvre a ta voix" aria and, as an encore, "My Laddie."

EIGHTEENTH CONCERT, JULY 16.

Although the programs of the Goldman Concert Band are of uniform excellence, it would seem that the one devoted mainly to the works of Schubert on Friday evening, July 16, claimed special interest. Beginning with that composer's "March Militaire," there followed the "Unfinished" symphony, and the "Serenade," played as a cornet solo by Ernest S. Williams. The audience then promptly insisted on two encores, which Mr. Williams generously granted.

The second part of the program contained the overture to "Raymond," Thomas; the famous air for the G strings and a bourree, Bach; the "Artists' Life" waltz of Strauss, and Victor Herbert's "Pan-Americana," with Conductor Goldman's own popular works, "Sagamore March" and "A Bit of Syncopation," as encores.

The enormous audience assembled on the Columbia Green left no doubt as to its sincere appreciation of this remarkable organization and its able leader.

Vienna Musicians Facing Starvation

Vienna—the once wonder city of music—is doomed to become but a memory, unless prompt relief is given to its destitute musicians. Hon. Frederic Courtland Penfield, former ambassador to Austria-Hungary, has recently received a number of urgent appeals for food from musicians, music schools and societies in Vienna. Some of the writers frankly state their inability to pay or else that they hope to do so later, while others offer in exchange free tuition or some cherished trinket to which they have clung through the long years of want and misery; in short, anything which will bring the coveted bread to their helpless little children and old parents.

Musicians are numbered among the most desperately poor of the stricken city by the blue Danube. Totally unfitted for manual labor, the tremendous depreciation of the currency has rendered their incomes woefully insufficient to supplement the scanty Government ration. The American Relief Committee for Sufferers in Austria, 261 Madison avenue, New York City, of which Mr. Penfield is honorary chairman, has created a special fund for the relief of destitute Viennese musicians. Every dollar contributed for that purpose will be so applied, without any deduction whatever for overhead expenses.

Macbeth for Ocean Grove

Florence Macbeth has been engaged for the All Star Course at Ocean Grove, N. J., and will sing in the Auditorium on July 24. Enrico Caruso and Mischa Elman are also engaged and will appear there later in the season.

Light Opera

CENTURY PROMENADE OPENING GALA AFFAIR.

Last week brought three new musical offerings to Broadway. Monday night the Century Promenade had its first performance for the public after several delays. This consists of two shows. The first is the Century Revue at 9 o'clock, for the benefit of the dinner guests, and the Midnight Rounders at 11:30, to entertain the supper party. This latest enterprise of the Shuberts is by far the most artistic effort of their present season. In the first place the decorations are entirely new and quite unlike anything seen in New York, so much so that the entire press has commented on this fact, and various comparisons have been made with well known dining places on the continent. This roof theater has advantages over all others as a summer amusement place, in that it looks out over Central Park which makes it a cool and inviting spot. All these possibilities have been borne in mind and it is seen in the decorations and the total lack of noisy music which is a blessing. The two performances are good in their variety of song and dance, with sufficient humor to rank them among the best in town. The admission tickets are reasonable and from reports the food is excellent, a delightful combination.

VICTOR HERBERT'S NEW MUSICAL COMEDY AT KNICKERBOCKER THEATER.

Monday evening also saw the opening of Victor Herbert's "The Girl in the Spotlight," with the composer conducting, and after much insistent applause Herbert was forced to come out upon the stage and acknowledge the audience's appreciation. In his short address he made one remark that many of us feel oftentimes yet we dare not express, and that was: "It was a pleasure for a composer to hear artists sing instead of dancing their compositions." Though he bowed to the two very clever dancing-singing comedians in the cast, Hal Skelly and Johnnie Dooley, he would not retract the statement. Whereupon Mr. Dooley wept forcibly on Mr. Skelly's shoulder. But the star is Mary Milburn, young, pretty and with a charming personality, and she can sing, too. The writer heard this young lady last fall in "Angel Face," a musical offering also by Herbert, and the impression gathered then was that she would be heard from again. There is one lovely musical number, a waltz, "I Cannot Sleep Without Dreaming of You." This will surely be a Broadway "hit" number, in fact all of the music is tuneful and at least three comedy numbers won much applause. The overture and "A Savage I Remain" were a bit reminiscent of past Herbert successes and especially phrases from Herbert's grand opera "Natoma." Ben Forbes, the tenor, has a pleasing voice, but showed signs of nervousness. It is by far the best Herbert composition heard on Broadway for this season, if not many others.

WILLIAM ROCK IN NEW ROLE OF PRODUCER.

"Silks and Satins" opened at the Geo. M. Cohan Theater on Thursday night. One got the impression that every effort had been made to make this a lavish production, but it falls short of the "Scandals" and "Follies." It was like a good vaudeville bill with excellent acts scattered among some very poor ones; with much elimination this show should prove very popular. William Rock, himself, carried off the artistic honors of the evening with his well known characterizations of old men. He was ably assisted by Irene and Bernice Hart, who are very pretty to look at and sang their numbers delightfully. The biggest musical scene was sung by J. M. Regin, "My Rose of Memory." It is a beautiful ballad and received an ovation. The setting for the song was original and clever. Another scene that was highly enjoyable was "Ancient China Ultra-Modern." It was here that the Chinese contralto, Jue Quon Tai, was introduced. She really sings well, indeed, and is surprisingly clever with her acting. In fact she was more Americanized than one would expect. The scene was Oriental with lavish costumes. It might be considered the most artistic of them all. This one act alone should attract on account of its novelty. On the whole it was a most enjoyable affair and should run the summer season for the possibilities of real amusement are there. The music is published by Jerome H. Remick.

SECOND BIG WEEK FOR WILL MORRESSEY'S REVUE.

"Buzzin' Around," is a musical revue, composed, produced and written by Will Morressey. Rather a big order for one person, but he did it and has made a success. Besides all of the above achievements, he is co-star with Elizabeth Brice. It is not so spectacular as most of the other summer revues. The cast is almost entirely composed of talent, and good talent at that, from the ranks of vaudeville. Perhaps the dancing numbers are the chief attraction. Certainly few give more pleasure with their art than Helen Gladding and Aleta. Miss Brice sings perhaps the best musical number in the show, "I'll Be Just the Same," and her "Voulez Vous" also scored a hit. There were many imitations and travesties, especially amusing was the one on the Barrymore family, including John, Lionel and Ethel. It is entertaining and will likely

Musical Comedy

continue through the summer season. Jerome H. Remick publishes the music.

True to precedence, the Winter Garden Revue, "Cinderella on Broadway," and the new Ziegfeld "Follies" at the New Amsterdam Theater, are attracting huge summer audiences. George White's "Scandals of 1920" is playing to capacity audiences, and is certainly a most colorful and artistic affair. It comes perilously near being the best revue of the summer.

From very good authority it is learned that Dorothy Jardon will sing on Broadway in the near future. She is to be the star in "Broadway Brevities" due at the Liberty Theater on Labor Day. In the cast with Miss Jardon will be Bert Williams. This report also states that the lady's salary is well over the fifteen hundred dollar mark per week. It will be remembered that Miss Jardon was a member of the Chicago Grand Opera Association last season.

Eleanor Painter, prima donna, in the revival of "Florodora" at the Century Theater, has been ill for the past two weeks. Ethelyn Terry, her very charming understudy, is singing the title role with marked success. It is reported on Broadway that this youthful singer (she is not yet eighteen) has signed a contract with Joe Weber as his principal singer in Zimbalist's operetta, "Honey Dew," which will come to Broadway shortly.

"LORAYNE" SOON.

Wendell Phillips Dodge, representing "Lorayne," Inc., has signed contracts with C. S. Montanye and Frank Grey covering the producing rights of "Lorayne," a new musical comedy. The piece will be staged in the near future.

CRITERION.

Time has rounded out the music part of the bill at the Criterion. The orchestra's playing of Dvorak's "Humoresque" as an overture, Victor Wagner conducting, is one of the treats of Broadway. Emanuel List, bass; Jean Booth, contralto, and the Criterion chorus have been singing "Eli, Eli" for six weeks. The appropriate setting for this piece, an original conception by Josiah Zuro, director of



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EMANUEL LIST.

Basso profundo, whose singing of "Eli, Eli," assisted by a chorus, is one of the most delightful features of Hugo Riesenfeld's presentation of "Humoresque" at the Criterion Theater.

the New School of Opera and Ensemble, has done much to bring out its beauty and impressiveness. A new dancer appeared on the Criterion program last week, her number being entitled "Danse de Cassandra." She bears a Greek name, Thalia Zanou. Her work brought much favorable comment and her appearance even more.

THE STRAND.

Tschaikowsky's "Capriccio Italien" made a very impressive opening for the Strand program of last week, as played by the orchestra with Carl Edouarde and Francis W. Sutherland conducting. A beautiful color scene of Venice, thrown upon the screen during the rendition of the work, added to its interest. The youthful charm of Catherine Stang, as well as her violinistic ability, again proved very enjoyable, this being her second consecutive week as

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"Buzzin' Around" (third week), Casino Theater.
"Century Promenade" (second week), Century Theater Roof.
"Ed Wynn Carnival" (sixteenth week), Selwyn Theater.
"Cinderella on Broadway" (fifth week), Winter Garden.
"Florodora" (sixteenth week), Century Theater.
"Honey Girl" (twelfth week), Cohan and Harris Theater.
"Irene" (thirty-sixth week), Vanderbilt Theater.
"Lassie" (sixteenth week), Nora Bayes Theater.
"Night Boat" (twenty-fifth week), Liberty Theater.
"Scandals of 1920" (seventh week), Globe Theater.
"Silks and Satins" (second week), George M. Cohan Theater.
"The Girl in the Spotlight" (second week), Knickerbocker Theater.
"Ziegfeld Midnight Frolic" (nineteenth week), New Amsterdam Roof.
"Ziegfeld Follies" (fifth week), New Amsterdam Theater.

soloist. A "Spanish Dance," Rehfeld, and "The Rosary," Nevin-Kreiser, were performed by her in an effective manner to orchestral accompaniment. Following the principal picture, "The Inferior Sex," with Mildred Harris Chaplin, Redferne Hollinshead, who possesses a pleasing tenor voice, sang "Forever Is a Long, Long Time," by Von Tilzer, and "All Erin Is Calling Mavourneen," O'Hara, which won for him much applause. The final number was an organ solo, "Coronation March," by Svendsen, played by Ralph H. Brigham and Herbert Sisson.

RIALTO.

There was music to suit every taste at the Rialto last week. To begin with there was the final movement of the lovely "Scheherazade" suite of Rimsky-Korsakoff, its fascinating themes being delivered with authority under the able batons of Conductors Hugo Riesenfeld and Lion Vanderheim. Ruth Kellogg Waite, soprano, sang "Kiss Me Again," from Victor Herbert's "Mlle. Modiste"; Edoardo Albano, baritone, was heard in an aria from Meyerbeer's "Dinorah," and the organ solo was the familiar "Pilgrims' Chorus" of Wagner. Surely quite variety enough to please even the most exacting. In addition to the feature, which was remarkably fine, "The City of Masks," the regular magazine and the Mack Sennett comedy, there was something unusual in the way of a story-art scenic entitled "Creation's Morning," and a dance interlude by Willard Foote. Mr. Riesenfeld seems to be fairly outdoing himself to provide entertainment for the many visitors at the theater.

THE RIVOLI.

A splendid photoplay—"The Prince Chap," with Thomas Meighan in the leading role—some artistic dancing done by Paul Osgood, May Kitchen and Mitchell Anthony, and the ballet music from Goldmark's "The Queen of Sheba," played by the excellent Rivoli orchestra, were a few of the features at that theater last week. There were also an organ solo, Mascagni's "Intermezzo," played by Prof. Firmin Swinnen, and Theodore Hoch's "Recollections of Prague," played by Vincent Bach, trumpet virtuoso. The comedy for last week was a reissue—Charlie Chaplin in "The Immigrant." Of course, there was the usual fine Rivoli pictorial.

MAY JOHNSON.

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[Attention, anonymous letter writers, attention!!!]

Recently there have been many anonymous letters received by the Information Bureau. It is against the rule of this department to answer such communications, and notice is given that all letters, to receive an answer, must have the name of the writer attached and address given. No attention will be paid to others. The many letters of thanks received prove the value of the information that has been given to inquirers. If you are serious in your question, sign your name and receive the benefit of the Information Bureau's answers.]

WHEN DOCTORS DISAGREE.

"I am anxious to commence the study of singing. But I feel rather discouraged about a teacher. How can I select one who knows how to train a voice properly? I read constantly of voices being ruined by teachers and am afraid to trust myself to one who might not know how to teach. Who would you recommend?"

It is quite true that there is one point upon which all vocal teachers, past, present and probably future, agree. That is that the majority of vocal teachers are an ignorant lot. One says that "there is an absolute dearth of competent teachers;" another that "all second rate musicians, all singers who have failed on the stage, give singing lessons;" or a third, "the cabinet maker who used to sing in an operatic traveling company, now gives lessons." It is to be supposed that all these critics have absolute belief in their own competence to train voices correctly or they would not thus criticize others. There are, of course, many teachers, not only in music but in other branches, quite unfitted for the work they undertake. There also are good teachers—plenty of them. It is only necessary to exercise a little judgment in the selection.

If you read the columns of the MUSICAL COURIER carefully each week you must be impressed with the number of pupils trained by teachers in New York and all over the country, who have made successful debuts or are making successful careers. Their voices, their method, their style, technique, all that goes to make up the artistic singer are all commented upon, with credit given to the teacher for the finished product. Why not call upon some of these teachers whose work has proved their ability to train voices? You ought to be able to make a choice that will be for your own best advantage.

Some years ago the writer visited a large city in the interests of the MUSICAL COURIER. It happens that there are far more vocal than instrumental teachers in that city, or at least it was the case at that time. The city was found to be divided up into little "cliques," the outer edges of these cliques not always touching those of any other. As the teachers began to feel acquainted sufficiently to become confidential, the remark would be made, rather in the shape of a question, "Do you know such-or-such a teacher? He, or she, has ruined more voices than any other teacher in this city." At first this was a confidence that could have been dispensed with, but when in the course of a few months this verdict had been given in the case of every teacher in that city, by one or another rival teacher, the only effect it had was to show the narrowness and, shall it be said, jealousy that existed in that gossip little city.

ITS REAL NAME.

"On the program of Michel Fokine and Vera Fokina at the Hippodrome on May 29, was one number played by Arnold Volpe's Orchestra, called on the program 'The Entrance of Cleopatra,' by Rimsky-Korsakoff. Would you kindly advise me if this is the real name of the piece or if it is just a name from the ballet with music of another name. My object is to find out the name of the Rimsky-Korsakoff composition, or from what work or opera of his it is taken."

The selection played by Mr. Volpe's orchestra is taken from Rimsky-Korsakoff's opera, "Leda."

WHAT DOES IT MEAN?

"Kindly tell me pronunciation, meaning and derivation of the name Guimar. The celebrated Brazilian pianist, Guimar Novaes, could probably give the information I desire, but she is not in this country at the present time. We are interested in the name."

Unfortunately Miss Novaes is in Brazil at the moment, so she cannot be appealed to personally. Her manager says that he pronounces it Ge-mar, (the G hard as in "get") and the following E long as in "bee") with a slight accent on the first syllable. As for the meaning and derivation, it may be simply an ordinary Brazilian name for a girl. Certainly it is an excellent name for a professional, distinctive and personal. When the pianist returns here, it may be possible for you to ascertain more about the name.

NEW TO NEW YORK.

"Can you tell me something about the new operas that are to be given at the Metropolitan Opera House the coming season? I am away from libraries and therefore venture to ask you to help me in this matter. It will be a great favor."

The musical dictionaries give the name of the Czech-Slovak composer as Karel Weis, instead of Karel Weis, as the name appears in advance notices. He was born at Prague in 1862. He has composed several operas but his "The Polish Jew" will be the only real Metropolitan novelty next year. It was first given at Prague in 1901.

Verdi's "Don Carlos" was written for the Paris Exhibition of 1867, but it has practically been "laid on the shelf" ever since, though it has had occasional performances abroad. Some of Verdi's best music is in it, foreshadowing "Aida."

Charpentier's "Louise," which has been sung so much in Paris and London, has never been given by the Metropolitan Opera Company. It was first produced in 1900 making a distinct success with the Paris public and since that time has been in the repertory of the regular season at Covent Garden, London.

It is surprising to know that "Andrea Chénier" has never been given at the Metropolitan Opera House, for it was some twenty years or more since it was sung in Boston by an Italian company brought over by the late Colonel Mapleson. It was a brilliant performance and there was every reason to suppose that the opera would be sung again in this city. The company that sang in Boston was composed entirely of Italian singers and they gave the opera after the unfortunate fiasco of unpaid salaries, to show what the company was capable of doing. That it brought great applause and many compliments from critics and audience served to prove what a fine company of artists was obliged to return to its own country without having been heard by a greater number of audiences.

Arrigo Boito's "Mefistofele," which has not been heard at the Metropolitan for a long time, is to be revived. It was originally performed in 1868, but the first performance was a failure. In a revised and abbreviated form it was given in 1875 and since then has been placed among the modern masterpieces of Italy. It is said that the atmosphere of Goethe's drama is reproduced far more successfully than in any other of the many attempts to fit "Faust"

for the operatic stage. The finale in the prison scene is said to be beyond praise it is so beautiful.

DEAD OR ALIVE?

"Kindly advise me whether or not Feodor Chaliapin, famous Russian baritone, still lives."

According to information received from Paris only a few days ago, Chaliapin is living and at present is in Moscow, despite the fact that he has repeatedly been reported dead. He has received repeated offers to appear in opera in western Europe, but fears to leave Moscow, lest the Bolsheviks should confiscate his property.

REVIEWS AND NEW MUSIC

J. FISCHER & BROS., NEW YORK

"A Song for Lovers," Song, by Deems Taylor

Aida-like repetition of an octave-figure in the accompaniment, supported by sustained soft chords, continues in every measure of this deeply sentimental song, which is marked "smoothly, not too slowly." It has to do with the moon, shining on the sea, and no matter though one is in the house in the town

"Something always says to me,
The moon is shining on the sea.
For they love each other well."

Across the depth of space they reach out arms, looking face to face, the pretty, timid moon, and the poor, unhappy little sea! In this, too, words and music are intimately wed, and the piano part is all important.

"May Day Carol," Song, by Deems Taylor

"Newly harmonized" says the cover-page of this song, and this modest statement gives little idea of the excellence of musicianship shown in this setting of the Old English (Essex) folk song. The first stanza gives the melody plainly, with eighth-note accompaniment in interesting harmony; the second has the same melody, but an independent counter-melody in the accompaniment, and the third again brings the melody as in preceding stanzas, but with a fine independent melody in octaves for piano. It is charmingly bright, ever so pretty, easy to sing, harder to play. For high and medium voice. Deems Taylor is now thirty-five years of age, with quite a record of successes behind him, the Schola Cantorum of New York, and the Apollo Club of Chicago having sung his choral works. A cantata was also performed at a MacDowell Festival at Peterboro, Vt., in 1914, and it is safe to prognosticate a real future for the composer, who has refined ideas and knows how to express himself.

CARL FISCHER, NEW YORK, CHICAGO AND BOSTON

"Nocturne," for Violin and Piano, by Herman Sandby

The work is also to be had for cello and piano and consists of seven pages, of medium difficulty, with a songful minor melody for the solo-instrument, ranging to high tones in the fourteenth measure. It then goes to the major, the second of the section being on the first string; a climax follows, with orchestral outburst in the accompaniment, which is of great importance in the entire work. The first theme reappears again, in minor as before, ending, however, in major.

"Melodie Slav," for Piano, by Julius Chaloff

"Slavic Melody" is highly original, in the rather difficult key of D sharp minor, with unusual harmonies, starting with tuncfulness, then moving on to an agitated section, in sixteenth notes. Then the first melody reappears, in the high notes of the piano, and it ends with breadth, the entire work having Slavic characteristics.

"Fantomes," for Piano, by Julius Chaloff

This, too, is highly original, being a scherzo in D minor and other keys; the frequent upward glissandi (keyboard slides) followed by staccato passages make it unusual. Much modulation, some melodiousness, more staccato, and many more glissandi, not easy, about grade four or five, with a "musical surprise" at the close; all this gives the piece strong individuality.

Three Indian Sketches, for Piano by Charles Sanford Skilton

"Kickapoo Social Dance," "Sioux Flute Serenade," and "Winnebago Revel" are included in these pieces, based on tribal melodies supplied by George LaMere, a Winnebago Indian. All the music is intensely Indian, by which is meant a drone-bass, with dissonances, considerable syncopation (a "raggy" effect), and some of it is quite humorous. They are all worthy of serious study and performance, for they sound genuinely American Indian. The cover-page is patterned after an Indian blanket, and it is dedicated to Harold Henry.

THE JOHN CHURCH COMPANY, CINCINNATI, NEW YORK, LONDON

"A Doll's Ballet," for Piano, by Harold Morris

This fine little piece of eight pages is marked Opus 1, Number 1, notifying anyone interested that it is the very first composition by a hitherto unknown composer. It has character, grace, appropriateness, and will fit well in any recital program. Following the opening sixteen measures, there is an impetuous upgoing movement in octaves for the right hand, chromatic, with real Italian climax; then comes a second section, with melody in the middle tones of the keyboard, going to a far-off key, with return to the original. The highest tones of the piano are employed on the last page, with fine climax; then a little hint of the middle-keyboard, languorous melody, and a quick finish at extreme ends of keyboard. It redounds to the credit of the John Church Company that they produce works of unknown young composers; not so very long ago Harriet Ware, John Barnes Wells, Ole Speaks and others were in this group; now everybody knows them. So it will be with Morris, if he keeps up his good work!

"Etude Impromptu," for Piano, by Harold Morris

A work of more depth, but just as spontaneous as the waltz. This is the composer's Opus 1, Number 2, and it contains much of interest. It is in G minor, starting off with a Mendelssohn-like melody in chords; or is it Moscheles? The serious minor chords alternate with passages for the right hand, with sudden transition to B flat minor, the same musical idea continuing. The entire keyboard is used in the work in these chords and passages, not easy to play, and toward the end the original figure is heard in G major. Then comes the close, the first theme in the right hand having tripled counterpoint in the bass, descending chromatics, and a rush upward with arpeggi and chords ending the work.

Sonata, for Piano, by Harold Morris

Opus 2, in the key of B flat minor, Morris here offers a work of great dignity, in four movements, forty-five pages long. If the foregoing two piano pieces are really his first, then between his opus 1 and this opus 2 there is amazing growth! No one would suspect that the composer of the dainty "Doll's Waltz" could compose the serious "Etude Impromptu;" and in like fashion, the

sonata, as opus 2, astonishes one, for in it are all manner of modern effects. There is a six measure minor phrase in the bass at the outset, followed by the first theme, announced slowly, Schumannesque in outline. This theme is pregnant with character, allowing of all possible treatment, for it has definite rhythm, that first necessity for thematic material. Soon the allegro moderato gives us this theme, in octaves, dark and threatening, it rises and falls, leading to a slower section, with a graceful second theme, lyric in character, with syncopated bass chords in accompaniment. The very highest and lowest notes of the keyboard are encompassed in it, the second theme is heard in a lower transposition, alternating with the first dark subject. It appears low in the bass, pianissimo, working up to a fortissimo, with repetition of the second lyric melody and final recapitulation in B flat major, ending with a surprising double grace-note chord for both hands, down to the tonic. The scherzo follows, marked "presto" consisting largely of passages divided between the hands. An expressive upward-moving right-hand melody occurs, and then comes an original section of three pages, in which the left hand plays a sustained open fifth once every two measures, while the right plays mysterious chords. These become more insistent, louder, softer, then repeating the first six pages of fast passages. The adagio is marked "Elegiac," which serves to establish its character, and indeed it is a funeral poem! Chords of darkest sorrow are heard, descending in diminished seventh, to the very lowest tones of the keyboard. Chromatics gradually working upward occur, then exactly the contrary, with many dark-hued passages, some melody (mighty little, however), and the lowest D and A of the keyboard finish the movement, open fifths. The last movement is marked "Rondo," and this form is strictly preserved. Eight measures lead into the rondo-theme, and this is a bright, though minor tune of pronounced rhythmic character. It is a rondo. Again the device of ascending and descending half-tones both in melody and harmony prevails. It goes to the low tones of the piano, leaves there to announce the second theme, in the neighboring major key, marked "slower." This goes along in various keys, restless, wandering, then returns to the first rondo-theme. In regulation classical form both themes are tossed about, now major, now minor, always interesting, until at the end the opening theme is heard in triumphant major, but only for a moment; the composer is sorry he was joyful, if only for a moment! It returns to the minor, ending with big chords, and the same kind of grace-note chords in both hands, jumping down to the two lowest B flats of the keyboard. Ambitious pianists may well take hold of this original, serious work, which lies well for the hands, and has "the grand style." Harold Morris's "Opus 3" will be awaited with interest!

M. WITMARK & SONS, NEW YORK

"Mammy Dear," song, by Frank H. Grey

It seems the publishers look for a demand from singers of all sorts for this song, for it is printed in five keys; this is wise, for it is a song having a popular subject, and likely to reach large circulation. The two stanzas are by C. S. Montanye, beginning

No one half so sweet could be
As my old mammy dear;
Never changing, steadfast, too,
Is my old mammy dear.
Magic's in the soft caress
Of mammy dear!

It is a very singable song, with the musical emphasis occurring on the right syllables of the verse, a "tune" easily learned and committed to memory. Chords and graceful phrases accompany the voice part. Following the interlude the accompaniment is in rolled chords, high in the treble, with climax in the last four measures. Range of song, an octave and a third, suiting any voice according to the key chosen.

"The Light," song, by Frederick W. Vanderpool

Greek Evans (himself a fine singer) and Ray Nicholson wrote the lyric of this song, and the composer of "Values," "Angel of Light," "The Want of You," etc., has set it to fine, natural music. It was written for and dedicated to the famous tenor, Bonci, and it is rumored that he will sing it on tour next season. "The Light" is a tender to the beloved one, and her presence; now that she is gone, the world is dark once more; it closes

Ah, come and bring back that bliss now gone astray,
For life must lack all joy with you away.
Those shadows black, your love shall put to flight;
Come back and bring the light!

It is a song well suited to the impassioned Italian tenor style, sure to fit Mr. Bonci well. No one knows better than Vanderpool how to write in popular, yet musical, style, making his music echo the words, fitting them expressively. The piano part of the first and last stanzas plays the melody with the voice, the second stanza being appropriately in the relative minor key, for it expresses the loss felt since the sweetheart went away. A fine climax on the highest notes comes at the end, with heavy chords supporting the voice. To be had in three keys, for low, medium and high voice.

Kuhnle Pupils Present Varied Program

It was an interesting and well arranged program which was presented by pupils from the vocal, piano and elocution studio of Mrs. Charles N. Kuhnle in the Presser Auditorium in Philadelphia on the evening of June 9. Particularly well given were the short stories in song, "The Lilac Tree," Gartlin, and "When I Was One and Twenty," Dobson, given by Margaret Loughran. Miss Lougran also sang "Ol' Carlina," by J. Francis Cooke, in which a beautiful effect was gained by having the double quartet join in the last chorus. Eleanor Meagher was heard in some Chinese songs in costume and Tirindelli's "Absent." Frances MacLachlin, the possessor of a full contralto voice, sang with expression and excellent enunciation O'Hara's "There Is No Death" and Del Riego's "Thank God for a Garden." An excellent interpretation was given to Hadley's "Make Me a Song" and Thomas' "Knowest Thou That Fair Land," by Philena Quigley, soprano, and the double quartet was heard to advantage in Lily Strickland's "When Your Ship Comes In." The remainder of the program was as follows: Chorus, "Awake with the Lark" (De Reef), "Life's Lullaby" (Lane), Anna Boyle; "The Four Leaf Clover" (Brownell), "Dreaming Alone in the Twilight" (Moore), Edna Hasenfuss; soprano and contralto duet, "Cloudless Above the Heavens" (Caracciolo), Katharine Faulkner and Ada Timm; piano duet, "Sunflower Dance" (MacClymont), Marguerite McCloskey and Emma Gethen; a selection by the male quartet; musical readings, "Mah Lil' Bit Sistah" (Peyche), "Soap" (Johnson), Anna Boyle; "Flower Rain" (Schneider), "The Shepherdess" (Ayer), Mildred Bruning; "Sylvia" (Speaks), "Until" (Sanderson), Matilda Mulford; "The Lass with the Delicate Air" (Arne), "Elf and Fairy" (Densmore), Katharine Faulkner; "Drifting" (Comins), Wray Johnson; "Narcissus" and "Twas April" (Nevin), Grace MacArthur, and a selected reading by Bertha Lukens. Adequate piano accompaniments were furnished by Emma Gethen and Charles N. Kuhnle, Jr.

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